

THE NEW YORK DRAMATIC MIRROR

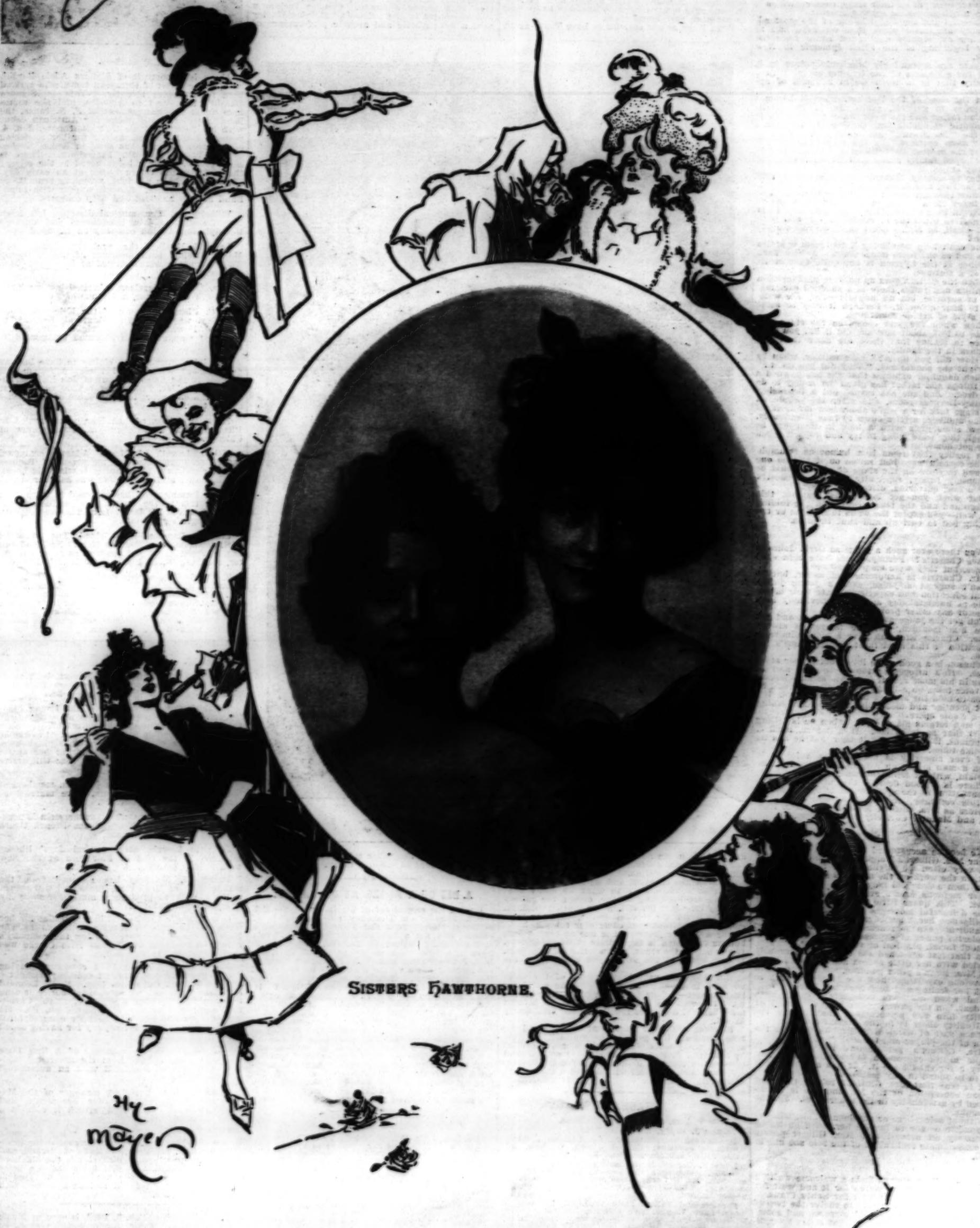
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVII., No. 1,302.

NEW YORK: SATURDAY, JANUARY 4, 1902.

PRICE TEN CENTS.



4 CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Richards and Pringle's Misses pleased large audience. *Inc.* 8. *Laharie's Faust* to good audience. *Op.* *Vadie* 31.—**MONTGOMERY THEATER** (H. E. Hirsch and Brothers, managers): Foxy Quiller pleased large audience 10. *Last River* 12; fair business. *When We Were Twenty-one* 13; fair house. *At Valley Forge* 14 to small audience. *Ward and Voices in The Head* waiters pleased large audience 17. A good house greeted *Stuart Robson in The Heiresses* 22. *Rose Cogdell in Forget-me-not* pleased good audience 28.

MONROVIA.—THEATRE (J. Tannenbaum, manager): *Ward and Voices in The Head* waiters Dec. 16 produced much interest; George Sidney, Joe Kelly, Margaret Daly Voices, and Lucy Daly were up to their usual good standard. Braundy Dramatic co. 17-21 in *A Man of Mystery*, *The Midnight Frolic*, *The Embassy Ball*, *The Streets of New York*, and *Too Much Johnson* to good business; performances well received. *De Leon Comedians* 23-28. *Leon Hermann* 28.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, manager): *De Leon Comedians* Dec. 18, 19 in *The Police Alarm* and *Cricketon* to good business; performances good. *Miss Cristo* 20; business fair; performances good. *Op. Vadie* 30. *Herald Square Opera* 30.

GARDEN.—KYLE'S OPERA HOUSE (Sam G. Harrison, manager): *The Wrong Mr. Wright* Dec. 21; good audience delighted. *Ten Nights in a Barbershop* 22; performances good. *Plumtree* (cont.) 23.

UNION SPRINGS.—ELSTY OPERA HOUSE (Henry J. Rosenthal, manager): *Author's Tales* (cont.) Dec. 19 pleased large audience.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Gandy, manager): *Author's Tales* (cont.) Dec. 19; good audience. *Inc.* 20. *Inc.* 21. *Inc.* 22. *Inc.* 23. *Inc.* 24. *Inc.* 25. *Inc.* 26. *Inc.* 27. *Inc.* 28. *Inc.* 29. *Inc.* 30. *Inc.* 31. *Inc.* 32. *Inc.* 33. *Inc.* 34. *Inc.* 35. *Inc.* 36. *Inc.* 37. *Inc.* 38. *Inc.* 39. *Inc.* 40. *Inc.* 41. *Inc.* 42. *Inc.* 43. *Inc.* 44. *Inc.* 45. *Inc.* 46. *Inc.* 47. *Inc.* 48. *Inc.* 49. *Inc.* 50. *Inc.* 51. *Inc.* 52. *Inc.* 53. *Inc.* 54. *Inc.* 55. *Inc.* 56. *Inc.* 57. *Inc.* 58. *Inc.* 59. *Inc.* 60. *Inc.* 61. *Inc.* 62. *Inc.* 63. *Inc.* 64. *Inc.* 65. *Inc.* 66. *Inc.* 67. *Inc.* 68. *Inc.* 69. *Inc.* 70. *Inc.* 71. *Inc.* 72. *Inc.* 73. *Inc.* 74. *Inc.* 75. *Inc.* 76. *Inc.* 77. *Inc.* 78. *Inc.* 79. *Inc.* 80. *Inc.* 81. *Inc.* 82. *Inc.* 83. *Inc.* 84. *Inc.* 85. *Inc.* 86. *Inc.* 87. *Inc.* 88. *Inc.* 89. *Inc.* 90. *Inc.* 91. *Inc.* 92. *Inc.* 93. *Inc.* 94. *Inc.* 95. *Inc.* 96. *Inc.* 97. *Inc.* 98. *Inc.* 99. *Inc.* 100. *Inc.* 101. *Inc.* 102. *Inc.* 103. *Inc.* 104. *Inc.* 105. *Inc.* 106. *Inc.* 107. 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good business; excellent performances. Mason and Meeson and Lottie Williams falter during certain scenes. The Lawrence Sisters' dancing made hit. Slevin's "Saville" Student 21.—ITEM: When Baby Arrived, we could have 17-19 and attended the performances of Rudolph and Adolf.

FREMONT.—LOVE'S THEATRE (Fara, Love, manager): Alice Archer in *One of the Boys* & Hazel Dec. 19 to fair house; writing in addition to stage were James Massey, Duke Johnson, Randolph Roberts, and Albert Lang, rest of cast very capable. Expert of *Hannibal* 26. A *Braveheart* 1. *Papa's Baby* 6. *The Pride of Jeannie* 8. *Stetson's U. T. C.* 16. *A Stranger in a Strange Land* 18. *Charles II* 20.

FALLS CITY.—GRILLING THEATRE (John P. Goll, manager): *A Homespun Heart* Dec. 17; fair house; pleasing performance. Debate *Bratric High School* 20. For *Love's Baby* 24; fair house; performance above average. *Papa's Baby* 2.

PLATTEVILLE.—PARMLEY THEATRE (Parmer and Stoddard, managers): Expert of *Hannibal* pleased fair house Dec. 16. *Knobs o' Tennessee* 20. *The Pride of Jeannie* 21. *A Poor Relation* 15. U. T. C. 16. *Way Down East* 21.

NEBRASKA CITY.—THE OVERLAND (J. L. Atkinson, manager): Martin's U. T. C. Dec. 19 pleased house. *A Homespun Heart* 22. For *Love's Baby* 23. *The Pride of Jeannie* 23. *Stetson's U. T. C.* 24. *A Stranger in a Strange Land* 25. *Charles II* 26.

PORT PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): *The Woman in Black* Dec. 17 failed to appear.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): *A Homespun Heart* 7.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (G. W. Hartman, manager): The Volunteer Organist Dec. 25 to good house; pleasing performance. *Bratric High School* 27. *PARK THEATRE* (John Stiles, manager): *Herbert's Knickerbocker Businesses* 18-21 to fair house; *The Fast Mail* 22-25 to good house. Martin's U. T. C. 26-28. *City Club Burlesques* 29-31. *The Game Lover* 34.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): *Kirk-Scoville* co. opened for week. *Bratric High School* 20. *Other Plays* 21. *The Game Lover* 22. *The Pioneer* 23. *Van Winkle*, *The Game Girl*, and *The Turn of the Tide*. *Patent Powder* 24. *Sky Farm* 25.

LACONIA.—MOULIN OPERA HOUSE (William E. Van Duzer, manager): The Volunteer Organist Dec. 25; good performance; fair house. *Uncle Tom* 26. *Kirk-Scoville* 27-28. *Home, Sweet Home* 7.

PORTSMOUTH.—MUSIC HALL (F. W. Hartman, manager): The Volunteer Organist drew well and pleased Dec. 20. *Majestic Burlesques* 21. *Scenic Valley* 22.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): *Frankie Carpenter* co. Dec. 23-25 in *The Gerring Girl*, *My Friend from India*, and *Pawn Ticket* 26; good co.; fair business.

NEW JERSEY.

ELIZABETH.—LYCEUM THEATRE (William M. E. Knott, manager): *Tangled Relations* Dec. 21 to fair business. *A Bloody Nose* 22 to big business. *Any Love* 23-25. *A Good Match* 26. *The Night of a French 1.* *Dot Carroll* 27. *The Captain Molineux* 28-29. *JACOB'S THEATRE* (James W. Knott, manager): *In Love* 21 to fair business. *The Captain Molineux* 22; *Love in a Woman's Heart* 23. *The Volunteer* 24; *Love in a Woman's Heart* 25. *The Captain Molineux* 26. *Old Arkansas* 27. *The Land o' Cotton* 28. *The Eleventh Hour* 29.

NEW BRUNSWICK.—SHORBRIDGE'S THEATRE (F. A. Shorbridge, proprietor): Daniel Sully in *The French Priest* Dec. 18 pleased good house. King of Hearts co. opened to large business 22; good co. *Days* 23. *Joan of Arc* 24. *The Maid of France* 25. *Love in a Woman's Heart* 26. *The Captain Molineux* 27. *Old Arkansas* 28. *The Land o' Cotton* 29. *The Eleventh Hour* 30. *Alvin Sully* 31. *James Scoville Dramatic* co. 30-32.

HOBOCKEN.—LYRIC THEATRE (H. P. Soulier, manager): *Are You a Buffalo* Dec. 21; capacity co.; no shows; capacity audience. *Counted's Living Plant* co. in *The Gold Mine* 22 to full house. *The Fatal Wedding* 23-25. *Pennsylvania 20-1* 26. *Days* 27. *Love in a Woman's Heart* 28. *Alvin Sully* 29. *James Scoville Dramatic* co. 30-32.

NEWARK.—TAYLOR OPERA HOUSE (A. H. Taylor, manager): *W. V. French* 20, closed. *Days* 21-23. *A Good Match* 24 to a full house. *The Voice of the South* 25. *Days* 26-28. *Days* 29-30. *Days* 31-32. *Days* 33-34. *Days* 35-36. *Days* 37-38. *Days* 39-40. *Days* 41-42. *Days* 43-44. *Days* 45-46. *Days* 47-48. *Days* 49-50. *Days* 51-52. *Days* 53-54. *Days* 55-56. *Days* 57-58. *Days* 59-60. *Days* 61-62. *Days* 63-64. *Days* 65-66. *Days* 67-68. *Days* 69-70. *Days* 71-72. *Days* 73-74. *Days* 75-76. *Days* 77-78. *Days* 79-80. *Days* 81-82. *Days* 83-84. *Days* 85-86. *Days* 87-88. *Days* 89-90. *Days* 91-92. *Days* 93-94. *Days* 95-96. *Days* 97-98. *Days* 99-100. *Days* 101-102. *Days* 103-104. *Days* 105-106. *Days* 107-108. *Days* 109-110. *Days* 111-112. *Days* 113-114. *Days* 115-116. *Days* 117-118. *Days* 119-120. *Days* 121-122. *Days* 123-124. *Days* 125-126. *Days* 127-128. *Days* 129-130. *Days* 131-132. *Days* 133-134. *Days* 135-136. *Days* 137-138. *Days* 139-140. *Days* 141-142. *Days* 143-144. *Days* 145-146. *Days* 147-148. 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THE FOREIGN STAGE.

PARIS.

Nelly Baster Another Nouveautés Hit—Other Nouveautés—Quiet at the Francais.

(Special Correspondence of The Mirror.)

PARIS, Dec. 12.

The Nouveautés certainly deserves to be called the Institut theatre in Paris. Probably more success have been produced there than at any other of our playhouses. *Le Contrôle des Wagons-Lits*, *La Dame de Chêne*, *Les Maries de Léonard*, and *Le Petit Fonctionnaire* are only a few of the Nouveautés hits. A month ago fortune seemed to have deserted the house. Baster's *Le Bon Moyen* proved a failure, and for the first time in a long while the theatre was not crowded at every performance. Now conditions are changed again, and the crowds flock in as of yore. The reason is that the Nouveautés has another success—Paul Bilhaut and Maurice Hannequin's comedy, *Nelly Baster*. Everybody agrees that Nelly Baster is a genuine go. It is a really funny play, humorous in plot and treatment. Best of all, it is free from vulgarity than most of the French farces. Not that it keeps wholly away from delicate subjects. Nelly Baster is a domineering, and no secret is made of the fact. An attempt to palliate her misdeeds is made in the recital of the events leading up to her actual circumstances. It seems that, a while back, her husband, one Legris, had discovered a flirtation of hers that he imagined to be worse than it really was. Though his wife protested, and truthfully, her innocence of any wrongdoing, Legris would not believe her, and left her, hiding her to Africa. The wife, forced to support herself, found the life of the semi-sphere both pleasant and profitable, and under the name of Nelly Baster she soon became famous. Of her friends the last and most devoted is Albert Lebrun, a young lawyer, with a loving wife of his own, who never suspects that her husband has a mistress. With the passing of time Lebrun has fallen a victim to the fascinations of another charmer, Valentine Grisolle, a friend of his wife. When it comes to breaking with Nelly, Lebrun hesitates. He likes her too well to desert her without protest. That the separation shall be pleasant, therefore, he tells her a fabulous story of his wife's vicious temper, and how she had discovered their liaison and was making his life a hell. To give verity to his tale, he shows up in a battered condition, a result, he says, of a beating he has received from his shrewish spouse. Nothing could be further from the facts, for Madame Lebrun is as mild and inoffensive as a kitten, and ready to fulfill her husband's slightest wish. Nelly Baster learns of the deception after she has willingly parted from Lebrun to save him from further persecution. It happens that Nelly is in need of a maid. The young woman she engages turns out to have just left the employ of Madame Lebrun. From her Nelly finds that her sweetheart's wife is in every way the opposite of a shrew. Then she guesses the true state of affairs and devises a revenge. Madame Lebrun must also want a maid, so Nelly forthwith applies for the position. Madame Lebrun is charmed and engages her at once. Of course Lebrun is appalled when he arrives home and discovers Nelly. Naturally, he doesn't dare to give any hint of his acquaintance with her, but to his wife he finds fault with the new servant, and says that she is discharged. But Madame Lebrun has taken a great fancy to her, and Nelly stays. She, in turn, likes Madame Lebrun, and gives her some lessons in the art of smart dressing and chic manners. From a rather plain little housewife Madame Lebrun is transformed into a stylish Parisienne, much to the surprise and pleasure of her husband. Nelly also is aware of Lebrun's flirtation with Madame Grisolle, and fails all his attempts to make a reconciliation with her. She urges him to remain true to his wife, but as he still is infatuated she adopts other tactics by showing Madame Grisolle a letter from Lebrun that asks Nelly to appoint a rendezvous with him. That settles Lebrun as far as Madame Grisolle is concerned. By this time Lebrun has fallen in love with his wife and resolves to be faithful to her forever. Nelly's conversion comes to be at an end, but there is a reward for her good works in store for her. Her husband, who is Madame Lebrun's godfather, suddenly returns from Africa and is astonished to find his wife in a mortal position. He avails where a pitiful, mythical story of strength that Nelly tells him, forgives her, and takes her back to him.

In nearly all respects Nelly Baster can be gauged successfully. *Fracture of the Seventh Commandment* have become almost a necessary element in French drama, and the authors may to a large extent be excused, by virtue of custom, for introducing that element in this case. They should be condemned, though, for handing the subject definitely and indiscriminately. With but few exceptions Nelly Baster will, I think, be suitable for presentation in English, and it ought to be a success. One of its merits is that there is not the superficiality of complications that one generally expects in such plays. The story is simple and nearly quite plausible, and it is told credibly. As I have said, there is abundant humor and opportunity for really good acting. The play may be said to show the effect of the excesses of the Cope committee upon the French stage. The other authors are following in the lines of refined, dignified work the Cope pressure is a good sign, and it is to be hoped that Nelly Baster will have a long run, and that we shall have other plays of the author.

Mme. Caster, who jumped into fame in *The God from Minerva*, plays Nelly, and right charming she is. Gérard does admirable comedy work as Lebrun, and Mme. Baster is sweet as his wife. All the other roles are well taken and the situations are pretty. To sum it up, Nelly Baster is enjoyable from every viewpoint, and, thus far at least, the comedy success of the season.

A new double bill at the Renaissance begins with *Mémoires de Campagne*, a comic play of slight merit, and ends with *Boîte de Pandore*, a melodrama by Henri Groult, that presents offensively some fatuous situations. The villain is a bad, bad man named Léonard, and when he is about to marry Lise Merlin, one Vassier, a friend of the family, would stop the marriage by revealing various unsavory episodes in Léonard's past. But Vassier has a past of his own, having been the lover of Madame Merlin. Léonard knows this and seeks Vassier's life by a threat of discovery. Vassier then comes the parents by an

anonymous letter. Léonard blackmails him by the diabolical contrivance of telling Lise the story of her mother's liaison, which, he says, he will make public unless she marries him. To save her family the girl consents, and sacrifices herself by telling her parents that Léonard has seduced her. The ending is forced and inconsequent. Before the marriage can take place Vassier makes a confession of his former relations with Madame Merlin, whose husband promptly pardons them both and sends Léonard about his business. The play shows many crudities of construction, but it is saved by the strength of its situations. The acting was not what it should have been. M. Genier as Merlin and Jeanne Lise were excellent, and much superior to the others.

La Fille du Gardes-Chasse, that had a long run at the Ambigu, has been succeeded by *La Marchande de Fleurs*, a new melodrama by Xavier de Montpied and Jules Dorsey. A lurid drama is thin, suggesting any number of plays. The gist of the plot is that a judge and his mistress murder the mistress' husband, and later the judge in his official capacity condemns an innocent man for the crime. In the end the judge and his accomplice pay the penalty. The best acting is that of Lena Munti, the Ambigu's popular leading woman, as the guilty wife. The play teems with excitement and is a big success.

Not as much can be said for Porel's new departure at the Vaudeville—*Sainte Galette*, the comedy by Albin Valabregue. Supposedly a satire on money worship, the play is confused, silly and tiresome. All the efforts of Tharride, Numea, Madame Daynes-Grasset and others do not save it.

Quiet reigns at the Francais, and the sociétaires seem to have accepted the retention of Claretie and the appointment of Guitry as stage-manager. In the matter of productions a change has been made. For *La Petite Amie*, by Brieux, Gustave Guichot's *Le Nuage*, originally called *Les Deux Passés*, has been substituted and will have its premiere to-morrow night.

Barnum and Bailey's Circus is the Mecca of huge crowds daily, and is reaping a harvest of dollars. Several new features have been added since the opening.

The Reliway Comedy company will play His Excellency the Governor here Dec. 17 and 21.

T. S. R.

ROME.

King Harlequin's Success—Mascagni's Radcliffe—Incomes of Italian Playwrights.

(Special Correspondence of The Mirror.)

ROME, Nov. 10.

King Harlequin is our latest and greatest success, though not a novelty in every sense of the word, for it was given here some months ago, and was very much discussed at the time, as it is wherever it is given, and it has now been given in many great European cities, even where it had been forbidden. Now it is making a tour of Italy with the company led by Maggi, one of the best all around actors on the Italian stage.

The idea, I think, is taken from an old, romantic, philosophical pantomime, in which Harlequin after the lapse of a hundred years returns to life and compares the men and customs of his old life with the men and customs of his new life. The result is not flattering to the new state of things, he sees, and he becomes a pessimist and even a revolutionary character, in his burlesque way of looking at things.

King Harlequin, which, by the by, is taken from the German, is conceived on somewhat similar lines. Only monarchies, however, come under the lash of Harlequin's satire here, and the King's ministers, especially, are treated in true revolutionary style, which explains why the play has been forbidden in various countries. It is a satire, an allegory, from beginning to end. A satire on kings, ministers and courtiers in general, on empty conceit and ambition, women, without virtue or sense of womanly honor. The play alone finds favor with the author, and therefore does the play please the pit and gallery more than the stalls and boxes.

Harlequin, who first kills his master, the King, and then through a twist-like resemblance usurps the throne, shows us what real good a king might do, untrammelled by his ministers, he were able to follow the natural dictates of his heart. The prime minister, in the play, is the personification of tyranny, and he seeks to poison Harlequin to get rid of a too liberal king. Harlequin over this and saves himself. But he has had enough of playing at kings and ruling through all the maneuvering of a vicious court. He returns to his original state, but not before he tells the whole court what he thinks of every one in it. Altogether it is the "Harlequin revolution" of the old Italian pantomime, with political satire mixed in it.

Harlequin is a fine part for any actor, and the dead King's mother might be played by even a Clara Morris. Short as the part is, it is very dramatic. Colombe is Harlequin's lover. She does not know that he is the king. She thinks it is Harlequin who has been killed by the king, and is going to be avenged by killing him, but is stopped in time. A vicious court lady is the only other female character in the play, and she is utterly despicable. The real love to the throne is half an idiot, just the tool the prime minister wants. The language is good throughout, and altogether the play has been no human success here.

Another success, this time at Novelli's Theatre, is *Calendimaggio*, by Valentine Goldoni, a new author, who has sprung into note with a jump. The subject is historical, and the scene is placed in Florence in the time of Cosimo de' Medici, during the struggle of the republic against party and faction. The Medici party join the plot for the return of the proscribed Cosimo. Whereas Lope, a patriot, uses the ruin of Florence if governed by a Medici. He is in prison of treason, however, for harboring in his house a certain Michele, a friend of Cosimo, and beloved by Lope's daughter, Simonetta. So for the sake of his daughter Lope saves Michele's life. Then Cosimo returns and also saves Lope from prison. Then again Michele returns to Lope's house and marries his daughter. But Cosimo compels him to marry the girl. She, however, feeling that she is no longer loved, dies of a broken heart, while Florence is keeping its "Calendimaggio" (*Calendimaggio*). Novelli is good as Lope.

There are plenty of new authors springing up in Italy. At the last session of the Dramatic Society so less than ninety new works were sent in. One of them had the queer title of *Opus*

Opus. What the play itself is like I cannot tell. Playwrights do not make fortunes in Italy. Even Gluck does not get more than \$1,000 a year, and not always that. Rossetti gets no more than \$500 a year, and Mario Praga \$400. Boito gets only \$200 for his *Medetofilo*. This reminds me that he says he won't produce *Norma* next year, as he is under contract to do. There will be a jolly row if he doesn't. Puccini earns more. His income is taxed at \$9,000, and Leoncavallo's at \$2,000. Mascagni's income is not publicly known, but what we do know is that he has reaped a million of francs by Cavalleria alone. His Radcliffe is having a splendid success here. It is his favorite opera, at which he worked for years, long before Cavalleria was even thought of. The libretto is taken from Helen's tragedy, in which he sought to personify man's struggle against fate. It is in four acts. The first is in MacGregor's castle, where Douglas is being married to Maria, MacGregor's daughter. Maria's old nurse, Marguerite, is mad, and has a secret on her mind. Radcliffe loves Maria and kills all the other men who love her. He has already killed two and intends to kill Douglas. For this he sends him a call to meet him at the Black Stone.

The second act is placed in a thieves' tavern. The tavern keeper's child is saying his evening prayer, at which Radcliffe thinks of his own childhood and his past life. He thinks of the hospitality he received from MacGregor in his happy days, and of his love for Maria. Then come his vows of vengeance, that no other man shall possess her but himself. In the third act we are at the Black Stone, where Radcliffe and Douglas meet. Douglas recognises Radcliffe, who had once saved his life, and in return he saves Radcliffe when he falls. In the last act Radcliffe kills Maria and then himself.

The libretto is awful, but the music is beautiful! At the end of the opera the whole public rose and shouted for Mascagni. He had not had such an ovation since the first night of Cavalleria. Nearly every air had to be repeated, and the child's prayer could not be heard too often. The public could not be satisfied.

A great curiosity is now promised us. Such a thing as has, perhaps, never been given before. You must know that there has been a quarrel between some Dalmatian and Croatian monks respecting a church in Rome. The Dalmatians had the real right to it, but they are poor, whereas the Croatians are rich, and protected by the Venetian and Austria. So what are the friends of the Dalmatians going to do to help them? They are going to bring out an opera on a Dalmatian subject, *The Siege of Verona*, and the music will be entirely of Dalmatian choruses and songs as sung by the people of Zara, Ragusa, etc. The music has been transcribed by voice from the people themselves by one of our leading professors, and the libretto is a reduction of a Dalmatian historical episode of the sixteenth century. The orchestration will be the work of a member of our Academy of Santa Cecilia in Rome, and a Bohemian by birth. The opera will be given at the Argentina, the largest theatre in Rome, and we are promised a first-class spectacle, such as is rarely seen in Rome. The music will be decidedly original, as also will be the dances, and there is to be a march of real Dalmatian soldiers. The classic Dalmatian pastore will also be heard, with organ accompaniment. We are all excitement in expectation of the event, that will be one of the greatest attractions of this year's Roman season.

Another expected production is D'Annunzio's *Francesca da Rimini*, for which the maestro Serafino is writing appropriate music—that is, a pratica, an overture, and various intermedio—descriptive of the tragic story. These also will be choruses and dances in the play.

Adelaide Ristori will complete her eightieth year on Jan. 20, and on that day she will be presented with an address and a medal, to which all the actors, actresses, critics, journalists and dramatic authors of Italy have subscribed. Due hands the list.

Hister, however, looks very much older than your Mrs. Gilbert, who completed her eightieth year Oct. 21, and she has not had so much work to do as Mrs. Gilbert, having retired from the stage years ago, though she is as much in love with it as ever, and never misses a "first-night" of any kind, when she is always one of the chief attractions of the theatre. She always occupies a centre box on the grand tier, which is the property of her husband's family, in every theatre of Rome, and there she sits with her handsome daughter, who is as handsome as Hister himself was when young. Her son is positively in waiting on Queen Marguerite, the widow of poor King Mortont, destined to be played in Rome for the occasion of the eightieth birthday festival, so it will be quite an event for all of us in Rome, including your own.

S. P. G. R.

AUSTRALIA.

Preparations For Christmas Season—Barrett in New Zealand—Revivals and Productions.

(Special Correspondence of The Mirror.)

SYDNEY, Nov. 28.

In Sydney and Melbourne extensive preparations are being made for the Christmas season. In the former city J. C. Williamson will produce *Alien in Wonderland* at the Royal, and initiate a second season of grand opera at Her Majesty's in "Alien," *Lillian Duggan*, *Edmund Givens*, and *Edwin Freude*, specially engaged in London, will form part of the company. The Lyceum will be occupied by William Anderson until February, and Charles Holloway will return to the Criterion, while Charles Arnold will play a farewell season at the Palace. In Melbourne Mr. Williamson will produce *San Toy* at Her Majesty's. Several new players, including Florence Young and Claude Bentick, will appear. At the Princess, George Maingrove's novelty will be *Aladdin* and not *Little Red Riding Hood*, as originally intended. Nellie Stewart will appear in the title-role. Bland Holt will mount a fresh play at the Royal, Lee and Riall will introduce wholesale changes in the Bijou programme, and Maggie Moore will commence a season at the Gaiety.

The Wilson Barrett season at Her Majesty's, Sydney, has proved a success. *The Sign of the Cross* being the most attractive item. Ben Hur is in preparation for production early in the coming year. The company will include Austin McDowell, Conway Tearle, Hamilton Stratton, Ruth Mackay, May Chevalier, Mabel Lane, and other stars new to the Australian stage.

At the Sydney Criterion, Josephine Stasson and Henry Hallinan have spent American musical comedy a profitable speculation, and would probably extend their season had not the theatre been

engaged for Christmas. After leaving Sydney the company will proceed to Newcastle. The two most successful productions have been *Wang and Fra Diavolo*.

Spectacular drama rules at the Sydney Lyceum, where William Anderson is playing *The Leader of Life* to crowded audiences; while at the Sydney Royal Charles Hothway is equally fortunate with a new version of *East Lynne*.

Wilson Barrett will open in New Zealand December 28, and after a brief tour will return to Australia preparatory to his departure for South Australia. Before leaving Sydney he will appear in *Virginia*, *Hamlet*, and *Othello*.

It was intended to have a short season of comic opera at the Sydney Royal, and *Florodora* is announced as the opening bill, but as the company is wanted for the production of *San Toy* in Melbourne the stay in the New South Wales metropolis must necessarily be of limited duration.

Among the London engagements made by George Maingrove are Mr. and Mrs. Gordon Bailey and the Forman Trio. The Formans are Australians who went to London in search of engagements, a fact of which many of the Commonwealth papers appear to have no knowledge.

The failure of Tyrone Power's Melbourne theatrical speculation has evoked a large amount of popular sympathy for him and Mrs. Power (Edith Crane). With a little more capital Mr. Power might have achieved success. The heavy preliminary expenses swallowed up all his available means.

At the Melbourne Princess' the Broughs will follow *The Second in Command* with *The Magistrate*, experience having shown that laughter-provoking comedies fill the treasury chest most rapidly.

Among the latest plays secured by J. C. Williamson is *The Tormentor*.

Bland Holt has the Australian rights of more dramas than he can possibly produce. Among his latest acquisitions are *The Price of Peace*, *A Criminal Judge*, and *The Betting Book*.

The Broughs will begin a New Zealand season at Auckland on December 26, and will be followed by the Hawley company with *A Message from Mars*.

Maggie Moore reports good business in Western Australia.

The Sydney Palace is closed, Lee and Riall's American Vaudeville company having gone on tour until opening at the Melbourne Bijou, which will not be vacant until the close of the month.

Fred Duval, representative of Percy Dix, the New Zealand Harry Rickards, is going to America in search of vaudeville talent.

John F. Sheridan is still in New Zealand.

Most of the members of the Holloway Dramatic company at the Sydney Royal have been engaged for another twelve months, with the right of renewal. The company will return to the Sydney Criterion at the end of the year.

JOHN P. TURNER.

HONOLULU.

(Special Correspondence of The Mirror.)

HONOLULU, H. I., Dec. 10.

TheNeill company left here Dec. 4 after a successful four weeks' season. The house was not crowded, but the receipts left a satisfactory margin of profit. Coming in the middle of the social season, Mr.Neill realized that four plays a week were too many for the four houses, many of whom gave up certain functions, but could not forego all receptions, etc., for the theatre. This is the key to dramatic affairs over here as far as the better class is concerned. Three plays a week are the most they will regularly attend. It is doubtful whether any other organization would have done as well as the Neills, who have a great many warm and personal friends here. Mr.Neill has determined to return again in the middle of July, after his San Francisco season. Bertie Sloane is back at the Orpheum, the vaudeville house, but is not doing well. Lee and Riall are expected here shortly to play at the Orpheum. The Berlin Concert Company—Walter, Sophie violinist; Lillian Horne, soprano, and Novotny, humorist, recently gave two concerts.

CHICAGO.

R. H. Low, the transportation agent, has made arrangements for the journey to London of the Ariane company. Eddie Le Shure and the entire organization, consisting of forty-five people, will call from this part on the Mississippi on Jan. 21.

J. H. Wallack will soon produce *Wyoming*, and will alternate it through the rest of the season with *When London Sleeps*

DATES AHEAD.

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, date must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A. BACHELOR'S HONEYMOON: Uniontown, Pa., Dec. 31.
- A. BARREL OF MONEY (Geo. S. Abbott, mgr.): Springfield, Mo., Dec. 31; Carthage Jan. 2; Webb City 3; Fayetteville, Ark. 4.
- A. BREEZY TIME (Southern): S. M. LaPorte, mgr.: Goldsboro, N. C., Dec. 31; Wilmington, Jan. 1; Fayetteville 2; Winston 3; Raleigh 4; Henderson 6; Greenville 7; Durham 8; Danville, Va., 9; Greensboro 10; Winston-Salem 11.
- A. BREAKY TIME (Eastern): Merle H. Norton, prop.; S. E. Lester, mgr.: Harrington, Del., Dec. 31; Salisbury, Md., Jan. 1; Cristol 2; Seaford 4; Cambridge 6; Easton 7; Wilmington, Del., 9-11.
- A. BUNCH OF KEYS (Guy Botherer, mgr.): Aspinwall, W. Va., Dec. 31; Green Bay Jan. 1; Waukesha 2; Milwaukee 3; Edgewater 4; Sheboygan 5; Fond du Lac 6; Racine 7; Milwaukee 8; Winona 9; Winona 10; Racine 11; Palatine 12; Palatine 13; Winona 14; Peoria 15; Fairbury 16; La Fayette, Ind., 17; Ft. Wayne 18.
- A. CAVAILLER OF FRANCE (Shipman Brothers, mgr.): Blackville, S. C., Dec. 31; Ottawa Jan. 1; Smith's Falls 2; Carleton Place 4; Amherst 6; Galt 7; Waterloo 8; Cornwall 9.
- A. DAY AND A NIGHT (Bennings and Currie, mgrs.): Denison, Tex., Dec. 31; Dallas Jan. 1; Amarillo 2; Fort Worth 3; San Antonio, Tex., 4; Little Rock 5; Van Buren 7; Ft. Smith 8.
- A. FEMALE DRUMMER: St. Louis, Mo., Dec. 30-31.
- A. GAMBLER'S DAUGHTER (J. M. Ward and R. L. Greco, mgrs.): Grand Rapids, Mich., Dec. 28-Jan. 1; Toledo, O., 2-4; Rochester, N. Y., 6-8; Syracuse 9-11.
- A. HOMESPUN HEART (James H. Brown, mgr.): Atlantic, N. J., Dec. 31; New Haven 2-4.
- A. HOMESPUN HEART (Walter Floyd, mgr.): Milwaukee, Wis., Dec. 31; Burlington Jan. 1; Quincy 2; Kankakee 3; Alton 4; St. Louis, Mo., 6-11; Springfield 12; Taylorville, Ill., 13; Mattoon 14; Bloomington 15; Champaign 16; Ottawa 17; Galesburg 18; Peoria 19; Rockford 20; Milwaukee 21; Chicago 22.
- A. JOLLY AMERICAN TRAMP (U. D. Newell, mgr.): Westfield, Vt., Dec. 31; Jan. 1.
- A. LIGHT'S HEART (Carl A. Brown): Denver, Colo., Dec. 29-Jan. 1; Cheyenne 2-4; Salt Lake City, 5-7; Grand Junction 8; Durango 9; Sioux City 10; Ogallala 11; Rapid City 12; Cheyenne 13; Laramore 14; Loveland 15.
- A. MERRY CHASE (Lyman Brothers): Belleville, Ill., Dec. 31; Clay Center Jan. 1; Salina 2; Hutchinson 3; Wichita 4; Caldwell 5; Pond Creek 6; Topeka 7; Hays 8; Hesston 9; McPherson 10; Wichita 11; Oklahoma City, Ok., 12, 13; Wichita 14; Salina 15; Perry 16; Wichita 17; Arkansas City, 18.
- A. FOOD RELATION (Fred G. Berger, mgr.): Cedar Rapids, Ia., Dec. 31; Wichita Jan. 1; Newton 2; Cedar City 3.
- A. ROMANCE OF COON HOLLOW (C. S. Callahan, mgr.): Walla Walla, Wash., Dec. 31; Portland, O., Dec. 1; La Grande 2; Baker City 3; Pendleton 4; The Dalles 5; Astoria 6; Coos Bay 7; Astoria 8; North Pacific 9; Ilwaco 10; Long Beach 11; San Fran. 12; San Jose 13; San Francisco 14; Los Angeles 15; San Fran. 16.
- A. SUN ON THE BANK (Geo. J. Channing, mgr.): Fort Smith, Ark., Dec. 31; New Haven Jan. 1; Worcester, Mass., 2-4; New Haven 5; Springfield 6; Hartford 7; New Haven 8; New Haven 9; New Haven 10; New Haven 11; New Haven 12; New Haven 13; New Haven 14; New Haven 15; New Haven 16; New Haven 17; New Haven 18; New Haven 19; New Haven 20; New Haven 21; New Haven 22.
- A. STRANGER IN A STRANGE LAND (Hall and Kennedy, mgr.): Akron, Ohio, Dec. 31; Toledo 1; Toledo 2; Dayton 3; Cincinnati 4; Columbus 5; Toledo 6; Cleveland 7; Akron 8; Columbus 9; Toledo 10; Cincinnati 11; Toledo 12; Toledo 13; Toledo 14; Toledo 15; Toledo 16; Toledo 17; Toledo 18; Toledo 19; Toledo 20; Toledo 21; Toledo 22; Toledo 23; Toledo 24; Toledo 25; Toledo 26; Toledo 27; Toledo 28; Toledo 29; Toledo 30; Toledo 31; Toledo 32; Toledo 33; Toledo 34; Toledo 35; Toledo 36; Toledo 37; Toledo 38; Toledo 39; Toledo 40; Toledo 41; Toledo 42; Toledo 43; Toledo 44; Toledo 45; Toledo 46; Toledo 47; Toledo 48; Toledo 49; Toledo 50; Toledo 51; Toledo 52; Toledo 53; Toledo 54; Toledo 55; Toledo 56; Toledo 57; Toledo 58; Toledo 59; Toledo 60; Toledo 61; Toledo 62; Toledo 63; Toledo 64; Toledo 65; Toledo 66; Toledo 67; Toledo 68; Toledo 69; Toledo 70; Toledo 71; Toledo 72; Toledo 73; Toledo 74; Toledo 75; Toledo 76; Toledo 77; Toledo 78; Toledo 79; Toledo 80; Toledo 81; Toledo 82; Toledo 83; Toledo 84; 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JANUARY 4, 1902

HOWARD STOCK: Kansas City, Mo., Sept. 20.
REPERTORY COMPANIES.

ADAMSON, ULLIS: CONCORD: Jamestown, N. Y.
Dec. 18-Jan. 1. 24. Kate 5-7. Franklin
8-10. West Liverpool, O. 12-14. Beaver Falls,
Pa. 15-17.

ANNE STOCK (J. P. Arnold, mgr.): Meridian,
Miss., Dec. 20-Jan. 4.

ANNE STOCK (H. H. H. Morris): Mittenthal Brothers,
Brooklyn, N. Y., Dec. 20-Jan. 4. Reading 8-11.

BACHMAN COMEDY (Fred Seward, mgr.):
Newark, N. J., Dec. 20-Jan. 4.

BALDWIN-MILLVILLE: New Orleans, La., Sept. 23-
Dec. 15.

BALDWIN STOCK (Les Dugay, mgr.): Rockland, Me.,
Dec. 15-18.

BALDWIN-STOUT (Harry K. Madison, mgr.): New
Orleans, La., Dec. 20-Jan. 4. Brooklyn 6-18.

BALDWIN-STOUT (George K. Robinson, mgr.):
Boston, Mass., Dec. 20-Jan. 4. Albany, N. Y.,
11-15, 18-21.

BALDWIN-STOUT (W. C. Connor, mgr.): Fish-
kill, N. Y., Dec. 20-Jan. 4.

BALDWIN STOCK: Louisville, Ky., Dec. 20-
Jan. 12.

BALDWIN-STOUT (K. K. Madison, mgr.): New
Orleans, La., Dec. 20-Jan. 4. Brooklyn 6-18.

BALDWIN-STOUT (George K. Robinson, mgr.):
Boston, Mass., Dec. 20-Jan. 4. Albany, N. Y.,
11-15, 18-21.

BALDWIN-STOUT (W. C. Connor, mgr.): Fish-
kill, N. Y., Dec. 20-Jan. 4.

BALDWIN STOCK: Louisville, Ky., Dec. 20-
Jan. 12.

BALDWIN STOCK (Les Dugay, mgr.): Wash-
ington, D. C., Dec. 20-Jan. 4. Wheeling, W. Va.,
6-11.

CALIFORNIA STOCK (Harry L. Webb, mgr.): Cam-
bridge, Mass., Dec. 20-Jan. 4.

CALIFORNIA, FRANKIE (Jesse Grady, mgr.): Derby
City, Dec. 20-Jan. 4. Middlebury 6-11.

CARMILL COMEDY (Don Carroll, mgr.): Middlebury,
Vt., Dec. 20-Jan. 1. Thetford 2-4. Middlebury 5-7.

CHARLES LINTON (Southern): New Orleans, La.,
Dec. 20-Jan. 4. Willmar 6-11.

CHARLES LINTON (John T. Shannon, mgr.): New
Orleans, La., Dec. 20-Jan. 4. Willmar 6-11.

CHARLES, ALMA (John T. Shannon, mgr.): Augusta,
Ga., Dec. 20-Jan. 4. Lowell 6-11.

CHARLES, GUS: Hamilton, Pa., Jan. 1. Shenandoah
5-6. Pittsburgh 6-7. Bethlehem 12-15. Reading 16-18.

COLUMBIA COMEDY: MORRISON'S (Charles L.
Worthington, mgr.): Slater, Mo., Dec. 20-Jan. 1.

CONROY, MACK AND EDWARDS (Charles F. Ed-
wards, E. C. W. Va., Dec. 20-Jan. 4.

COOK-CHURCH STOCK (E. W. Taylor, mgr.):
Dec. 20-Jan. 4.

CREED'S COMEDIANS (Thos. C. Byers, mgr.): New
Orleans, La., Dec. 20-Jan. 4. Barnstable 6-11.

CREED'S DRAMATIC (M. H. Curtis, mgr.): Kewa-
ken, N. Y., Dec. 20-Jan. 4.

DAVISON, FRANK: Blomfield, Ind., Dec. 20-
Jan. 1. Clinton 2-4. E. Davidson, mgr.): Racine,
Wis., Dec. 20-Jan. 4. Sterling 6-11.

DE VOLDE, CHRISTIAN STOCK (Phil Levy, mgr.):
New Castle, Pa., Dec. 20-Jan. 4.

DEWEY, FLORA: Cambridge, Mass., Dec. 20-Jan. 1.

DUKE-CORNELL: Waycross, Ga., Dec. 20-Jan.
4. Mechanicsburg 6-11. Middletown 12-15.

DURMOND-FULLER STOCK (E. Len Hallatt, mgr.):
Wichita, Kan., indefinite.

DUFFY, ETHEL (Duffy and Gladden, mgr.):
McKeesport, Pa., Dec. 20-Jan. 4. Alliance, O.,
6-11.

EDWARD STOCK: San Antonio, Tex., Sept. 28-
Indefinite.

EVING-TAYLOR (Albert Taylor, mgr.): Marshall,
Tex., Dec. 20-Jan. 4.

FENSTER STOCK: Elvira, O., Dec. 20-Jan. 5.
Cleveland 6-11.

FERRIS COMEDIANS (Dick Ferris, prop.; Harry
Bush, mgr.): St. Joseph, Mo., Dec. 20-Jan. 5.

FOUNTAIN, MARIE (Baby Fountain, mgr.): San
Antonio, Tex., Dec. 20-Jan. 11.

FRANKIE STOCK (E. D. Gauseport, mgr.): Butland,
Vt., Dec. 20-Jan. 4. Saratoga Springs, N. Y.,
6-11.

FRANKIE STOCK (A. H. Dexter, mgr.): Wilmington,
Del., Dec. 20-Jan. 4.

GREEN REPERTOIRE (F. S. Hoffman, mgr.): Mount
Vernon, N. Y., Dec. 20-Jan. 4.

GIBNEY-HOEFLE (Eastern): Wilkes-Barre,
Pa., Dec. 20-Jan. 12. Scranton 12-15.

GORMAND AND FORD STOCK: Bellows Falls, Vt.,
Dec. 20-Jan. 4. Brattleboro 6-11. Fair Haven 12-15.

HARCOURT COMEDY (R. H. Hill, mgr.): Taunton,
Mass., Dec. 20-Jan. 4. Lynn 6-11. Fall River 12-15.

HAYWARD, GRACE (Dick Ferris, mgr.): De-
catur, Ill., Dec. 20-Jan. 4. Evansville, Ind.,
6-11.

HELMAN, MAUDIE: Cohoes, N. Y., Dec. 21-Jan. 6.

HILL'S PLAYERS (L. Rufus Hill, mgr.): Dickinson,
N. D., Dec. 20, 21. Glendale, Mont., Jan. 2-4.

HIMMELINN'S IDEALS: Reading, Pa., Dec. 20-Jan.
4. Somersdale 7-12. Allentown 14-18.

HIMMELINN'S IMPERIAL STOCK: Aurora, Ill., Dec.
20-Jan. 4.

HOTY'S COMEDY (H. G. Allen, mgr.): New Haven,
Conn., Dec. 20-Jan. 1. Galveston 2-8. Lake Charles,
La., 9-12.

HOWARD-DORSETT: South Bend, Ind., Dec. 20-
Jan. 4. Clinton, Ia., 6-11.

INTERNATIONAL STOCK (W. C. Mack, mgr.):
Athens, Ga., Dec. 20-Jan. 4. Rome 6-11. Somer-
set, Ky., 12-15.

IRVING FRENCH (L. E. Finner, mgr.): Blackwell,
Ok., Dec. 20-Jan. 4. Stillwater 2-4.

JENKINS, MARY (A. J. Bonney, mgr.): Hornell,
N. Y., Dec. 20-Jan. 4.

KELLEHER STOCK: Pond Creek, Ok. T., Dec. 20-Jan.
4. Chickasaw, I. T., 6-11.

KEystone DRAMATIC (McGill and Shipman,
mgrs.): Parkersburg, W. Va., Dec. 20-Jan. 4. Ste-
vensville 6-11. Wheeling 12-15.

KING DRAMATIC (Frank Armstrong, R. J. Lander,
mgr.): 20-22. New York 6-11.

KING DRAMATIC (Wm. Hawley; W. D. Deacon,
mgr.): New Haven, Conn., Dec. 20-Jan. 4.

KING DRAMATIC (Lou Bradley; F. V. Clickner,
mgr.): Boston, Pa., Dec. 20-Jan. 4.

KINNEY COMEDY (Chas. W. Bonney, mgr.): Cleve-
land City, O., Dec. 20-Jan. 4.

KLAKE-MOULIN (H. B. Kirk, mgr.): Lacoura,
N. H., Dec. 20-Jan. 4. Rochester 6-11.

KLINTON, MARY (Frank Gazzola, mgr.): Little Rock,
Ark., Dec. 20-Jan. 4. Ft. Worth, Tex., 6-11.

KRANG-TAYLOR: San Antonio, Tex., Oct. 28-
Indefinite.

LYCUM STOCK (F. G. Grajeau, mgr.): Corsicana,
Tex., Dec. 20-Jan. 4.

MARSH BROTHERS (Tom Marks, mgr.): Fort
Huron, Can., Dec. 20-Jan. 4. Mt. Clemens 6-11.

MARSH BROTHERS (Joe and Alex Marks, mgr.):
Montreal, Can., Dec. 20-Jan. 5.

MARSH BROTHERS (H. W. Marks, mgr.): Rome, N.
Y., Dec. 20-Jan. 5. Meridian 6-11.

MARSH CHARLES: Girardville, Pa., Dec. 20-Jan.
1. Mahoning City 2-4.

MCALPINE, JERI STOCK: Yonkers, N. Y., Dec.
20-Jan. 4. Carbonado 6-12. Birmingham 12-15.

MCDONAGH-LAWLEY (W. H. McDougall, mgr.):
Lawley, Ia., Dec. 20-Jan. 4.

MONEY STOCK: Oklahoma City, Ok. T., Dec. 20-
Jan. 4. Chickasaw, I. T., 6-11. March 20-22.

MORRISON COMEDY (Arthur Denver, mgr.): Pough-
keepsie, N. Y., Dec. 20-Jan. 4. Kingston 6-11. New-
burgh, Conn., 12-15.

MYERS, JEANNIE (Wm. H. Myers, mgr.): Altoona, Pa.,
Dec. 20-Jan. 4. Harrisburg 6-11. Lehigh 12-15.

MYERS-MARSH STOCK (Joe G. Glasgow, mgr.):
Dec. 20-Jan. 4.

MYERS'S AVENTORE (No. 1; Harry Brana, mgr.):
Dec. 20-Jan. 4. Stamford 6-11.

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TELEGRAPHIC NEWS

CHICAGO.

Mrs. Campbell's American Debut—Sothern and The Strollers Liked—Bills for Week.

(Special to The Mirror.)

CHICAGO, Dec. 30.

The second year of the twentieth century will be ushered into Chicago, in a theatrical way, by Mrs. Patrick Campbell and E. H. Sothern, to say nothing of Eddie Foy. Mrs. Campbell made her first appearance in America at the Grand Opera House here this evening, and it was by all odds the dramatic event of years in Chicago. The house was packed, and when "Mrs. Pat" stepped upon the stage she had a reception that must have assured her that there was no prejudice against English actors in this country. Magda was the play, and the actress scored a great personal success, while the excellent supporting company shared the honors with her. Magda will be given until Thursday evening, when The Second Mrs. Tanqueray will be put on for the balance of the week, except at the Saturday matinee, when Beyond Human Power is announced on the bill. The seat sale has broken all records.

Mrs. Campbell is a worker. She arrived here early last week and at once began rehearsals at the Grand. On account of the Christmas matinee she rented the stage of Cleveland's Theatre, now closed, and put in the whole day in rehearsing several plays. She is stopping at the Auditorium Annex, where "Mike," the Auditorium cat, who has seven of his lives left, took a lively fall out of her griffin, "Pinky Panky Poo," and put him out for the full count in one round.

Otis Skinner, whom you will see this week at your Victoria in Francesco da Rimini, had a splendid engagement at the Grand last week, and incidentally lost his temper—a rare occurrence. Thursday night, during his last act, his company annoyed him by whispering and giggling behind the scenes, and when the last curtain fell he raged them soundly and rushed off to his dressing-room. Soon afterward he was summoned to the stage to explain his rage, and there he found the company all assembled around a great loving cup brimming with champagne, which Aubrey Boucicault presented to the actor and his charming wife as the gift of every one from leading lady and manager to their lad and grip. Mr. Skinner apologized handsomely, made a pleasant speech, and the passing of the cup closed another demonstration of the fact that Mr. and Mrs. Skinner are beloved by all who are privileged to know them—and little Cornelia, the other two-thirds of the sketch.

E. H. Sothern has made a great big hit at Powers' as Villon in If I Were King, which began its second and final week to-night. It has been filling the theatres at every performance, and Cecilia Loftus has shared honors with the star. It is one of the few performances of these days that are well worth seeing. Are You a Mason will follow Mr. Sothern for a week, and then Julia Marlowe comes with When Knighthood Was in Flower for a run.

The Christmas dinner of the Party Club at the Wellington last Friday evening was one of the jolliest affairs of the year. Among the guests were Otto Skinner, Reginald Roberts, William Morris, John R. Henshaw, R. J. Radcliffe, Aubrey Boucicault, and D. L. Den. The annual ladies' dinner will be given in the Auditorium banquet hall on Tuesday, Jan. 2.

A cruel report that "Karl" Gardner, the German comedian, has died at the County Hospital, was circulated here last week and probably spread abroad. It is entirely without foundation, I am pleased to say.

At the Illinois The Strollers appear to have hit the popular taste, and Fay, Den, Henshaw, and charming Marie George are winning golden opinions for clever work. Ethel Barrymore follows next week in Captain Jinks of the Horse Marines.

William Morris and Marie George were among my most callers last week, to wish the compliments of the season, and, speaking of the season's compliments, reminds me that they have reached me from all over the world. Diana, the dancer, sent them from Bush Park, and Ralph Delmore sent them from London, on a postal card illustrating St. Paul's. (In order that there may be no ill-feeling in Northern Minnesota, I may state that they also came from a friend in Minneapolis, in the song and dance line.) Ed J. Connolly sent one of his unique "match certificates;" and there were the Witschke greetings, a telegram from William Morris, best wishes from Olga Nethersole, in London, a clever card from Harry Bawling-Hines, a card from Arthur Maitland, and London compliments from Harry and Phoebe Blaikie and William H. Hinchliffe, as well as an artistic calendar by Bevall Collins, from Bevall Collins, Jr. But, best of all, were The Minors' credentials for 1902.

The Price of Peace remains but two weeks more at McVicker's, when Kellar comes for his annual engagement. After the performances Christmas night there was a seventeen-foot Christmas tree on the stage, and Jane Glimour made up as Santa Claus and gave presents to the kids of the production, as well as to the others. And there was a dance and other joyful doings.

Richard Buhler has been re-engaged as leading man of the Hopkins Stock company, and appeared yesterday in the title-role of a new play, Robert Emmet, which made a hit. A big feature is added by the appearance of the crack Chicago Philharmonic, managed by Wilt B. Corwin, of the Chicago American.

Odie Head's quaint humor is still enjoyed by large audiences, who see The Starbuck at the DeMolbe, and the stock company is doing fine character work in the play. The third week of the run opened yesterday.

All of the old contingent of music lovers has rallied here to the Castle Square standard at the Standard, where Foy was followed to-night by Carson. Next week, Cavalier Bostons and Pfragmire. Sheehan, Roberts and Minnie Marwood, Ludwig and Benayon are all invited.

Ed S. Hart, the quiet man who distributed programmes at the door of Hooley's and Powers' for thirty years, has passed away.

Manager Henry W. Savage will produce George Ade's comic opera, El-Kean; or The Sultan of Sulu, at the Standard March 10. The lyrics are by A. G. Washburn, and a great deal is expected from the collaboration of two clever men.

J. H. Stoddart comes to the Grand for a week Jan. 12 in The Bonnie Brier Bush.

Clara Morris will lecture in the Music Hall of the Fine Arts Building on Jan. 30.

Agnes Herdon and Albert A. Andrus opened in Man's Enemy at the Alhambra yesterday afternoon.

At the Bijou Sunset Mines was given its first production by a cast headed by Harry Waterson. (I didn't know he had quit the newspaper business).

The good old White Slave is in the New Year's week bill over at Lincoln J. Carter's Criterion.

At the Academy of Music Bobby Baldwin and Alice Rooney are appearing in McFadden's Row of Flats.

The Girl I Left Behind Me, with Edith and Fred Julian in important roles, was revived by the stock company at the new Columbus yesterday. The Greatest Thing in the World is underlined.

Edmund Hayes entertained large audiences in A Wise Guy at the Great Northern yesterday. He will be followed next week by a young Irish comedian of the name of Joseph Murphy, who will present two plays, called The Kerry Gow and Sham Rhymes.

The news of the death of genial Charlie Power was an awful shock to his many friends here, who had looked forward to greeting him again soon. They don't make many better men than Power.

In Sioux City recently Lew Newcomb, of the Mason and Mason company, recently discovered the latter head of an artist proclaiming himself "the versatile black and white face comedian and specialty artist with dramatic ability, good study and conception of character; gusset and comedy old man, sheney, Irish comedy, tramp, cockney; trick tambourine solo and character old age song and dance a feature." He neglects to state, however, whether or not he can shave, and is used to the care of horses.

The Beefsteak Club, of Hartford, had its Christmas dinner and tree last Saturday evening, and my invitation reached me Saturday afternoon. Just my luck!

Edna Wallace Hopper came on here last week and made her brother a Christmas present of \$500, and an allowance of \$100 a week. Not to be outdone in kindness, Mr. Wallace signed over to her his share in their deceased mother's estate.

May Hosmer is presenting The Great Diamond Robbery at the People's, and The Ticket of Leave Man is the swear-off bill at the New American.

The Tiddish Stock company is appearing in repertoire at Glickman's this week.

Blanche Walsh will soon appear at McVicker's for two weeks in Justice Meredith.

Well, I wish you all a very Happy New Year.

"Biff" HALL.

BOSTON.

The Chaperons a Success—Other New Bills—The Sun of the Hub.

(Special to The Mirror.)

BOSTON, Dec. 30.

Again the Columbia is opened with a new management—Harry Farren, who has made many friends here in the past, being in charge. The attendance was large and encouraging, and if the business of to-night keeps up the house will certainly have all the prosperity it requires. The attraction—The Chaperons—was especially good, and may be put down as a Boston success, Harry Conner, Marie Cahill, and Eva Tanguay being the best kind of the cast. The entertainment is catchy from beginning to end, and promises to have a merry fortnight.

Louis Mann and Clara Lipman had a good audience to welcome them at the Boston Museum, where the long run of Sky Farm had ended Dec. 28, after breaking several records. The Red Knob is certainly timely in its subject, with its situations placed in the Transvaal. The indications point to a successful fortnight.

"Way Down East" takes up the thread of rural comedy for the local players, and the engagement at the Boston promises to be exceedingly big, as this is the first time that the play has ever been seen at these prices. The cast still includes Phoebe Davies, Miss Higgin Wood, and others who have been identified with the play in the past.

William Humphrey and Rosalie Knott are new stars for the Boston stage, although Mr. Humphrey made innumerable friends in the long time when he was at the Castle Square with the stock company.

Now they present at the Tremont the Julia Arthur production of More than Queen, and by an exceedingly queer coincidence Henrietta Crosman follows with the Julia Arthur production of As You Like It. Both Mr. Humphrey and Miss Knott were well received to-night.

The Sporting Duchess made such an unquestioned success at the Castle Square last week that it is to continue for one week more. In my letter of last week I attributed to Leonora Bradley the hit which was made by Jessie Kendrick, who deserves the success of her good work. The succeeding attraction will be The Two Orphans.

Siberia is the play of the week at the Bowdoin Square, introducing the full strength of the stock company headed by Lorraine Drew and Bert Lytell. The house enters the Schley-Hamilton controversy to-night, for Schley buttons were given out as souvenirs.

The Road to Rain, with Terry McGovern, is the change of bill of the night at the Grand Opera House, and the patronage was tremendous. The play will be here only this week.

William Fawcett, in A Royal Rival, has had a good week of it at the Hollis. Mr. Fawcett's easy grace and Julie Opp's effective work are the features of the performance, and the play is staged unusually well.

The first week of William H. Crane in David Harms at the Colonial closed to tremendous business, and the indications are that the six weeks which remain will not be enough to wear the welcome out for this popular play. Mr. Crane's impersonation is one of the most delicate that he has ever given, and the whole cast is good.

Hold by the Hippy was revived at the Grand to-night by Leigh Morrison's stock company. Mattie Chester, the new leading lady, making her first appearance. Mr. Morrison also plays with the company for the first time.

For the second time this season the Park is closed for a week. It was shut in preparation for the vaudeville engagement, and when that closed inauspiciously the announcement was made that Edward H. Rice would bring his extravagance company back to Boston, opening with Evangeline and following with 1682. The attraction was announced up to Sunday, when

very quietly it was dropped, and the statement was made that the house would be closed in preparation for A. H. Chamberly's production of Morocco Bound. And so Mr. Chamberly gets the stage of the Park, even if he does not manage the house as he had hoped to do last Fall.

The permanent opera company at the Bijou turns from comic opera back to grand, and gives a performance of Faust that is fully as good as J. E. Murray and Clara Lane gave when they were at the Castle Square. Francis Knight, who is one of the favorites, alternates Sisler with Hattie Belle Ladd.

The Tremont is going to have a new comic opera production next May, but a mystery is being made of the names of librettist and composer.

Sky Farm starts out on a tour of the New England circuit. The members of the cast who keep permanent homes in New York learned with regret that there would be no visit to the metropolis until next year. It had been understood that after three weeks of one-night stands the comedy would go to New York to fill out the season.

Frank Stammers, a young Boston musician, is writing the incidental music for Ninety and Nine, Ramsey MacDowell's new play.

T. B. Lothrop, the assistant manager of the Colonial, is in exceedingly poor health, and has been compelled to take a complete change for a month, so as to recuperate. Just before going away he was surprised by the gift of a superb cable-lined overcoat from the attachés of the house. He came back to his office and found the door locked, and it was not until after quite a struggle that he got in. Just as he was about to scold the man who was at fault he saw the coat which had been spread out before his desk with a nicely worded note of good wishes.

Joseph Jefferson, the comedian's son, sent a Christmas gift a building to his cousin, Charles Jackson, who is at the Colonial.

Charles W. Currier has been appointed press representative at the Columbia under its new administration.

George Marion came on to Boston last week for a day, and was the guest of some newspaper friends at the Boston Press Club.

Charles A. Rawlins has gone ahead of James K. Hatchett in the one-night stands, which he is to visit after the Boston engagement.

Dr. David A. Caine, who married Miriam O'Leary, the actress of the old stock company at the Museum, is just recovering from having his right leg amputated at the City Hospital.

Nellie V. Parker is recovering from a serious accident, which she sustained on her way by electric car to her home at Revere.

JAY BENTON.

PHILADELPHIA.

How the New Year Starts in Quakerstown—Pewt Novelties—Elks Help Poor.

(Special to The Mirror.)

PHILADELPHIA, Dec. 30.

The New Year offerings at our theatres lack novelty, being mostly stay-overs and revivals. At the Christmas matinee and night performances every place of amusement in the Quaker City played to capacity, which will likely be repeated on New Year's Day.

John Drew began to-night a two weeks' engagement at the Broad Street Theatre in The Second in Command, and received a warm welcome from a large audience. E. S. Willard Jan. 12, followed by Mandie Adams Jan. 20.

Miss Bob White continues at the Chestnut Street Theatre. Ethel Jackson is a good drawing card, and deserves the credit for all the success the comedy achieves. Duncan Thompson Jan. 12, William Collier Jan. 21.

The Rogers Brothers in Washington, at the Chestnut Street Opera House, will hold the boards until Jan. 12, when Ben Hur will be revived for four weeks.

Dan Daly continues at the Garrick Theatre in The New Yorker. David Warfield in The Auctioneer will be the next attraction.

One of the most popular entertainments offered here this season is Foxy Grandpa, now in its second and last week at the Auditorium to crowded houses. Joseph Hart and Carrie De Mar are the particular favorites, excellently supported by a large array of good specialty people. Mamie's 'Awkins will play a return date here Jan. 6.

Chassey Givett, with Garrett O'Magh, is in his second and final week at the Walnut Street Theatre, attracting only a limited number of admiring fans. James O'Neill Jan. 6.

The revival of The Sporting Duchess at the Grand Avenue Theatre drew a crowded house to-night. Grace Huntington and Jack Webster are specially engaged. The Duran-Sheeler Stock company deserve special credit for their work this season. My Friend from India Jan. 6.

The Silver King, by the Foroughi Theatre Stock company, is a splendid offering for the New Year. It is staged with the liberality for which the management is noted. John J. Farrel, Frank Peters, Fanny McIntyre, and Florence Roberts have congenial roles. Business large. A Cavalier of France Jan. 6.

The Star Theatre, with the Ethel-Douglas Stock company, is winning back the large clientele and supporters of the Carrie Radcliffe Stock. George H. Leigh, late of Keith's Theatre, has assumed the managerial reins here. The Two Orphans is the programme this week, opening to a large house. Jan. 6, The Octopus.

Durcy and Speck's Stock company at the Standard Theatre are giving a creditable representation of The White Squadron, making a specialty of the Congress of Navies as a spectacular stage pageant. Business fair. There is in rehearsal The Education's Daughter, that will receive its initial production in America Jan. 6.

The Sign of the Cross, with Charles Dalton, that played the People's Theatre last week, has been transferred to the Park Theatre as a New Year's bill. Hall Burgess Jan. 6.

Nellie McMillan, in Miles, is this week at the National Theatre and a big card. A jolly old-time favorite, in a successful and well-staged play, the verdict of a large audience at the opening to-night. Are You a Buffalo will play a return date next week.

The Evil Eye attracted a large audience at the People's Theatre. It is a big attraction, sure of excellent returns. On the Stroke of Twelve Jan. 6. Night Bells Jan. 12.

The Grand Opera House, under the management of N. H. Austin, to-night inaugurated its new policy of grand opera in English. The company is under the management of Julius Hause, with William Perry as stage director. Edith Mann and Thomas H. Farnie are the stars, with

seconded by W. H. Clarke, Kate Conover, Martha A. Davis, Joseph Fredericks, Eliza Stevens, Alice Gaillard, Antoinette Hunde, Lorna Kincaid, Jeanne Prior, Charles J. Wickard, Guy Lippard, Daniel Costello, Francis Gaillard, Payne Clarke, and a large chorus. The musical directors are Joseph Tressi and Orville L. Mayhead. II Trovatore was received this evening by a large audience and continues for the week. Faust is underlined.

Demon's Minstrels, at the Eleventh Street Opera House, are meeting with applause and crowded houses. There is an unchanged programme.

Wurst's German Stock company at the Arch Street Theatre is a great success. The plays for this week are Die Goldgrube and Der Große Prophet.

The opening of the season of the Metropolitan Opera company at the Academy of Music, Dec. 26, with Tristan and Isolde, was a brilliant event. Romeo and Juliet Dec. 31. Carson Jan. 2.

Jan Kubell, assisted by E. Prini and Jessie Shaw, will make his local debut at the Academy of Music on the afternoon of Jan. 4.

Carrie Radcliffe, late of the Star Theatre, is trying to get possession of the Oriental Theatre, originally used as a German Theatre, Third Street near Green. There are three partners who claim to hold a lease of the theatre, and Miss Radcliffe's attempt to gain a foothold there has caused a disagreement among them, which probably will be decided in the courts.

The Philadelphia Lodge of Elks kept open house Christmas for the children and poor. The ragged were clothed, the hungry fed, and every child received a stock of toys and candy to take home. Tons of coal and barrels of flour were presented to hundreds of worthy people.

S. FRANKLIN.

Florodora Catches On—Kingledo's First Visit—Other Attractions.

(Special to The Mirror.)

ST. LOUIS.

Andrews, Lloyd Christie; Jack Farquhar, Frederick Lewis; Jonathan Ford, Alfred Hudson; Virgil Rand, Percy Haswell; Niles Farquhar, Louis McGilvray; Mrs. Hoy, Alice Butler; Martha Howe, Agnes Everett. Mr. Fawcett filled the role made so familiar by Sol Smith Haswell with decided credit to himself. Miss Haswell made a charming Virgil Rand. The supporting company was fully up to the standard. Next week, The Butterflies.

Al. H. Wilson, in *The Watch on the Rhine*, is at the Holliday Street Theatre. Mr. Wilson is quite a favorite with our theatregoers, and the business for the week will be the capacity of the house.

Imus and his band, in combination with voices from grand opera, will be heard at the Music Hall on Saturday afternoon and evening next. Lillian Nordica will appear at the Music Hall on New Year's night in a grand song recital. The advance sale of seats has been large. Jan Kubelik, who was to have appeared here on Jan. 9, will not be seen until Feb. 8.

Juliette Atkinson, of the Percy Haswell Stock company, lost her purse the other day with \$45 in it. An advertisement brought its return.

Put Me Off at Buffalo, with Fisher and Carroll and a competent company of merrymakers, is the attraction at the Auditorium. A clever comedy and vaudeville bill is given.

HAROLD RUTLAND.

WASHINGTON.

The Toreador Produced—Its Cast and Story—Happy New Year Offerings.

(Special to *The Mirror*.)

WASHINGTON, Dec. 30.

The first American presentation of *The Toreador*, a musical comedy by James T. Tanner and Harry Nichols, with lyrics by Adrian Ross and Percy Greenbank, and music by Ivan Caryl and Lionel Monckton, took place to-night at the New National Theatre. Francis Wilson appears in the leading comedy part. The role that gives him unlimited opportunities for fun making. The music is catchy, and the work of the very excellent company met with the approval of a large audience. The cast:

Augustus Traill	Malville Ellis
Pettifer	William Blaistoff
His Archibald Slackett, Bart	Joseph Coyne
Minella	Robert A. Jones
Governor of Villaya	Edgar Gould
Carajojo	W. H. Thomas
Mr. Proffitt	William H. Haderick
Mosso	Joseph Fay
Sammy Gigg	Harry L. Wallace
Nancy Stanton	Francis Wilson
Dora Selly	Charlotte MacDonald
Susan	Adèle Ritchie
Mrs. Malton Hoppings	Quincy Vanier
Donna Teresa	Hand Raymond

Jennie Hawley

The Toreador is in two acts. Briefly the story is as follows: Sammy Gigg, a footman or "tiger," has come to Biarritz, the famous French watering place, with his master, an English Consul. He falls in love with Susan, who keeps a flower shop, but she does not respond with ardor. Mrs. Hoppings, a wealthy English widow, who is loved by Pettifer, a dealer in wild animals, meets Carajojo, a famous Spanish toreador, at Biarritz, where Mrs. Hoppings is awaiting the arrival of her niece, Nancy Stanton. Nancy is on her way to Villaya with Dora Selly, an heiress, who is to meet her guardian. Mrs. Hoppings, of a romantic turn of mind, has fallen in love with the toreador, and intends to marry him the following day. Carajojo plans to take his bride to Villaya, where he is to celebrate his honeymoon by fighting eight bulls. The bulls have been supplied by Pettifer. He fears that they may not kill Carajojo, so he advertises for a "fierce tiger" to pit against him. Gigg sees this advertisement and applies to Pettifer for a position. To his consternation he learns that the animal dealer is looking for a tiger of the Royal Bengal variety rather than a footman.

The Spanish conspirator who notifies Carajojo that he has been selected by Carlists to lead an uprising in Villaya, and also that an old sweetheart of his is coming to Biarritz in search of him with a message from the Carlists. Dora Selly gets a letter from her guardian, stating that he has sent his son, Augustus Traill, to meet her, and he hopes the young man will make an impression. Dora does not favor Traill, as she arranges for Nancy to dress as a man and pose as her husband. Traill comes and Dora introduces her husband, "Mr. Robinson." Nancy recognizes in Traill's friend, Sir Augustus Slackett, a young man who rescued her from a hotel fire. Teresa, the emissary of the Carlists, seeks Carajojo. He tells her that their marriage can never take place and, as a matter of business, he will marry Mrs. Hoppings. Pettifer sees that Mrs. Hoppings overhears this conversation, and she discards the toreador. Teresa secures her passport, and when Gigg announces his intention of going to Villaya, Teresa asks his company, as the passport calls for two people. Then Mrs. Hoppings concludes to go to Villaya with Dora and Nancy. In the second act Gigg and Teresa arrive in Villaya. The passport reading "Carajojo and wife," the populace mistakes Gigg for the famous toreador, and he finds himself the lion of the hour, but fated to fight eight bulls and lead a Carlist uprising. Susan follows Gigg from Biarritz to keep him out of trouble. Mrs. Hoppings relents, and wants to forgive the bull fighter. The Carlists drive Gigg to distraction and complications follow rapidly. Arrayed in a toreador's costume Gigg is called to the arena, but he is saved by the arrival of Carajojo, who has come in reply to a telegram sent by Teresa in Mrs. Hoppings' name. The sentimental difficulties are all happily ended. Gigg wins Susan, Teresa again fascinates Carajojo, Pettifer persuades Mrs. Hoppings to marry him, Dora discovers she likes young Traill, and Nancy finds her fate in her rescuer from the hotel fire. Next week, *The Bostonians*.

Foxy Quiller is the Columbia's offering. Stuart Robson will follow.

The Bellows Stock company at the Lafayette gives *Sweet Lavender*. The performance is admirable. Antoinette Walker plays the name part with distinction. Francis E. Powers is an excellent Dick Phenyl. White Whittelsey is Horace Bream; William Redmond, Geoffrey Wedderburn; Charles Wygant, Clement Hale; John T. Sullivan, Dr. Delaney; Frederic Sullivan, Mr. Bulger; H. C. Bradley, Mr. Maw; Mrs. Thomas Barry, Ruth Holt; Grace Griswold, Mrs. Gilligan, and Lillian Lawrence, Minnie Gilligan. William Redmond and Mrs. Thomas Barry are new members of the company.

Winchester, the new war play, is a popular attraction at the Academy. To-night a capacity audience applauded the thoroughly good acting company, that includes Wright Huntington, Clint

G. Ford, Edward McWade, Joseph Harshey, Hardee Kirkland, Charles Chappell, Harry English, John Gorman, Margaret Lee, Mary E. Hising, Julia Bachelder, and Margaret May. Miles next week.

The Choral Society sang the *Messiah* at Congregational Church Hall Friday night, having the assistance of Caroline Shepherd, Josephine Jacoby, Leo Leiberman, Joseph S. Bernstein, Herman Hans Weisz, Dr. Anton Glotzner, and Josef Kapzar.

Beginning Feb. 8 the local Elks will hold a midwinter carnival at Convention Hall. The Bostock-Ferrari Carnival company will present the leading features.

Lillian Nordica, under the local management of Katie V. Wilson, will give a song recital tomorrow afternoon at the National. E. Romayne Simmons will be the accompanist. Musical events in the near future are the appearances of Innes' Band at the Columbia Jan. 5, the return of Jan Kubelik Jan. 10, the "Klitzies" Sunday, Jan. 19, and Sousa in the same month, both at the National.

Marie McKeown, professionally known as Marie Christie, of the Foxy Quiller company, is seriously ill at her home in this city with scarlet fever.

One of the season's successes was the engagement of James K. Hackett in *Don Caesar's Return*.

JOHN T. WARDE.

CINCINNATI.

Pike Stock in Under Two Flags—Florodora at Walnut—Other Offerings.

(Special to *The Mirror*.)

CINCINNATI, Dec. 30.

Meager houses the first part of the week and crowded audiences from Christmas on was the rule at the local theatres. At Robinson's Julia Marlowe made a new record for the season, and played altogether the most satisfactory engagement she has ever had in this city. *Florodora* opened to-night to a continuation of last week's big business. The company proved an admirable one, embracing such favorites as Will Mandeville, Alf C. Whelan, Inaore Bush, Bertha Wait-singer, and Gusina Baker.

Manager Hunt sprung a decided surprise on his patrons when he announced for this week the Paul M. Potter version of *Under Two Flags*, which Blanche Bates was using when she became ill. The play had never been seen here, and under the skillful direction of Stage-Manager Seymour it scored the biggest kind of a success yesterday in the hands of the clever Pike players. Next week, *A Lady of Quality*.

The Gay Mr. Goldstein, which is the New Year's attraction at the Walnut, proved a pleasant farce, which is well interpreted by a strong company, including Thomas J. Keogh, Mary Hampton, and George C. Boniface, Jr.

The Lilliputians are again at Heuck's in *The Merry Tramps*, and are repeating the big business they did there last season.

King of the Opium King is the week's attraction at the Lycosum, to the patrons of which house it is already quite familiar.

Zuma, Nevada is billed to appear to-morrow afternoon at Robinson's in a musical programme, assisted by Daniel Maquarre, Pablo Casals, and Leon Moran.

Another event of interest will be the appearance at Music Hall to-morrow night, and for the remainder of the week, of the Rose Cecilia Shay company in grand operas. *Carmen*, *Faust*, *Il Trovatore*, *Martha*, *L'Amico Fritz*, and *Cavalleria Rusticana* will be sung. Miss Shay is a Cincinnati girl with a host of local friends, who will help make her engagement a noteworthy one.

H. A. SUTROX.

AN AWFULLY JOLLY PARTY.

The members of a theatre party that attended the Lycosum Theatre the other evening must have imagined, to judge from their conduct, that they were witnessing, not *The Girl and the Judge*, but the burlesque of that play that is soon to be put on at Weber and Fields. To this party the play was apparently a huge joke, and so was any thought of respect to the rest of the audience or the players. The party was large enough to occupy several rows of front orchestra chairs and some of the boxes. In due accord with the fashionable custom, all the members of the party arrived late, and the entrance of such a crowd in the middle of the first act caused much commotion of itself. Not content with this, the members of the party proceeded to continue to make themselves the unpleasant feature of the evening. They fussed indifferently over the choice of seats, and were finally settled about the end of the first act. For the rest of the evening they kept up a chatter that reminded one of a meeting of a club of women. Meantime there were vain protests from those of the patrons who had paid to see the play, and not to hear rapid conversation. The protests took the form of subdued hisses and indignant remarks, but they had no effect on the theatre party, who were having an awfully jolly time. In the bedroom scene in the third act, when intense stillness is an essential, both Annie Russell and Emily Wakeham had almost to shriek to make themselves heard above the babble of the theatre party. The artistic finish of the entire performance was marred and most of the audience had their evening's enjoyment spoiled. But these are trifling details. They didn't worry the theatre party a bit.

A FREAK OF THE FOG.

George J. Appleton, manager of N. C. Goodwin and Maxine Elliott, was talking the other day about London fog. As the cables told at the time the London fog this year were the worst that the oldest inhabitant wotted of, and that is saying much. During all the fog Mr. Goodwin and Miss Elliott were playing "When We Were Twenty-one" at the Comedy Theatre, London. Some of the theatres had to close on account of the fog, but the Comedy didn't. One evening, though, the Comedy came very near closing.

"On my way to the theatre that evening," said Mr. Appleton, "I found the fog so thick that from across the street one couldn't see the lights of the Comedy. Traffic was practically suspended. When I succeeded in groping my way into the theatre the treasurer told me that several theatres were going to close. Telephoning to the various playhouses verified this report, and I decided that we had best close, too. There seemed to be no chance of getting an audience on such a night. I sent for the stage-manager and was about to tell him we would abandon that night's performance when Mr. Goodwin came in.

"What's this about closing up, George?" he asked.

"Too much fog," said I. "There's no use acting for the ushera. They've seen the play before."

"Fog?" exclaimed Mr. Goodwin. "Why, there's no fog at all. It's all gone."

"Looking out of a window, I was astonished to see that such was the case. The fog had lifted so suddenly as it fell and the night was fine and clear. We recalled the no performance order at once and played to a good sized audience that included many people who couldn't get in the theatres that closed before the fog lifted."

THE CHRISTMAS MIRROR.

The Mirror Miss No Elvah.

Editorial Desires and Chronicle.

The Christmas number of *The Dramatic Mirror* is an agreeable evidence of the prosperity of that valuable, independent and fearless publication and of the esteem in which it is held by the members of the dramatic profession. The Mirror holds a monopoly in its field by sheer force of honesty and merit. It is an honest, able dramatic journal (not merely a theatrical trade paper), and as such it can scarcely be said to have a competitor and certainly has no rival. It has fought recently a winning fight against heavy odds and has rendered inestimable service to the American theatre and American theatregoer by telling the truth about conditions that but for *The Mirror* would probably never have been brought to the attention of the public.

Most Excellent.

Springfield Union.

The Christmas number of *The Dramatic Mirror* is a most excellent one, not only from outward appearance but also from the interesting matter which it contains. The cover is artistic, showing a woman's head in colors. This is the work of Sewell Collins, who does some fine drawing for *The Mirror*. The number is freely illustrated and contains the pictures of many well-known actors and actresses and performers in vaudeville. Some are in character and many are otherwise. Hy Mayer and George W. Day have also contributed several cartoons and caricatures which are a feature. *Saved—A Scandal*, a dramatic episode of London society life, by Carl Herbert; "How She Came to Him," a Christmas story by Elizabeth C. Winter; "A Visit to the French Fair," by Howard Paul, with humorous illustrations; and "Cupid Goes A-Flatting," a little comedy in one act by Kate Masterson, are a few of the interesting features. Then, too, there is an instructive article, "From Japan to Russia," by Jessie C. Sheldon and another: "My Acquaintance with Camille," written by that well-known actor, Owen Fawcett, both of them interesting. Scattered here and there throughout the number are bits of verse and bright sayings. In addition to the Christmas feature there is the regular theatrical news and gossip from all over the country.

One of the Best.

Indianapolis News.

The Christmas number of *The Dramatic Mirror* is out, and in appearance and contents it is one of the best publications of the holiday season. The cover, in soft grays and greens, bears an excellent sketch by Sewell Collins and a fine pastel portrait of Mrs. Patrick Campbell. Within, among other things, are a characteristic drawing by John Clay; a caricature of Pinero, the playwright, by Hy. Mayer; a one-act playlet by Carl Herbert, called, *Saved—A Scandal*; "A Fantasy of Herald Square," by W. H. Post; a valuable paper on Sir Henry Irving's early days, with a portrait showing the actor-knight wearing a flowing mustache; "How She Came to Him," a good Christmas story, by Elizabeth C. Winter; a little dramatic sketch by Kate Masterson, called *Cupid Goes A-Flatting*; an excellent and well-made ballade by the same author addressed to Francis Wilson—1901, and various and sundry other bits of cleverness in prose and verse.

An Enjoyable Number.

Baltimore American.

The Christmas number of *The Dramatic Mirror* is very interesting. Among the illustrations are Anna Robinson, Billy B. Van and Nellie O'Neill, Madge Corcoran, Agnes Ardeck, Harriette Weiss, Lila Leigh, Bertha Croighton, Marie George, William McAuley, Eddie Shannon, Herbert Kelcy, Tunis E. Dean, W. B. Paton, Katie Emmet, Joseph Hart, Mary Hampton, Thomas J. Keogh, George C. Boniface, Jr., Lillian Burkhardt, Walter E. Perkins and other stage favorites. Among the contents are some clever dramatic pieces, a number of poems and bright sketches. Owen Fawcett has a paper on "My Acquaintance with Camille." There are Christmas stories and comic articles, and, altogether, the number is an enjoyable holiday issue. The usual weekly issue is combined with the number.

Strikingly Handsome.

Boston Idea.

The Christmas number of *The Dramatic Mirror* faces us with a bright and virile woman's head by Sewell Collins—found on the cover. Within are all sorts of good things appropriate to the season and to *The Mirror's* well-known artistic, literary and dramatic resources. The title page bears an admirable figure drawn by John Clay—illustrating pertinently the familiar words, "God bless you, merry gentlemen," etc. There is an infinite variety of portraits of dramatic artists, playwrights, scenes, etc., with stories and sketches in abundance. The half-tones are finely executed, and the news of the stage very comprehensively covered. It is a strikingly handsome and interesting number.

A Dramatic Showhouse.

Buffalo Note.

The seductive glance of a pretty, dark-eyed girl invites the gazer upon the cover of the Christmas *Mirror*, to have a look over her shoulder and investigate the contents of the dramatic showhouse which she so well represents in advance. The Christmas *Mirror* this year costs only 10 cents, but to say that it is worth that would be an insult worthy of summary and painful rebuke. There are good stories and good news in it, and also a few wholesome truths about a certain theatrical trust.

Up to the standard.

Washington Post.

The Christmas number of *The Dramatic Mirror* is up to standard this year, and offers a variety of interesting features pictorially as well as from a literary point of view. A number of well-known people are among the contributors, and the fifty pages are full of portraits of popular favorites.

Better Than Ever.

Toledo Blade.

The Christmas number of *The New York Dramatic Mirror* is always a treat, but this

year it is better than ever. From the beautiful front cover, designed and drawn on stone by Sewell Collins, to the colored portrait of Mrs. Pat Campbell on the last page, there is not a dull line. The stories, poems, sketches are all bright and clever; the illustrations are timely and effective, and altogether the Christmas *Mirror* is a delight.

A Beauty, as Usual.

Buffalo Commercial.

The Christmas number of *The Dramatic Mirror* is a beauty as usual. It contains a large number of portraits and attractive illustrations, also a choice variety of entertaining reading matter, especially for those interested in theatrical affairs. *The Mirror* holds its own admirably, as the best and most reliable of the dramatic journals.

A Misses' dance Number.

Grand Rapids Herald.

The New York *Dramatic Mirror* has issued a handsome Christmas number. The literary supplement contains a number of clever stories, good bits of verse and artistic illustrations. The large amount of professional advertising indicates the good business foundation upon which *The Mirror* rests.

Decidedly Interesting.

Public Ledger, Philadelphia.

The Christmas number of *The Dramatic Mirror* is out. The edition is a decidedly interesting one, and its forty-eight pages have the unusual advantage of costing no more than the regular weekly issue.

Always a Model.

Auburn, N. Y., Bulletin.</p

THE USHER.



One of our newspapers published an editorial the other day on "the unacted dramatist." It pointed out that while in this country the drama is supported more generously than it is anywhere else in the world, nevertheless the scarcity of suitable plays, both from foreign and native sources, falls far short of the demand.

"The kinds of plays that appeal in the fullest sense to the American people are fewer than they are in any other part of the civilized world," says this contemporary. "Not only are the subjects to be treated more limited here, but so are the characters to be introduced."

This is arrant nonsense. The taste of the American public is probably the most catholic of any public. Indeed, its taste is perhaps too broad; or, rather, it is not restricted within the limits that go to make a dominant demand for genuinely artistic works.

Furthermore, no country in the world offers a wider range of subjects than America offers to the playwright. And as for the supply of character, it certainly is less restricted than in any other country, for every nationality and every type is represented here under conditions of sharper definitions than would be possible in a less cosmopolitan nation.

Our literary men have seized these materials and used them successfully. The reason why we have not developed dramatists with equal success is because the art of play-writing is studied here by few, and while there is a plethora of unskilled and untrained dramatists, there is a lack of expert dramatic workmen.

Another great obstacle to a speedier growth of the American drama lies in the present business conditions of the theatre. In a country where dramatic writing is virtually in its infancy, intelligent guidance and generous encouragement are needed by the playwrights.

The men who conduct the majority of our theatres and companies are not seeking to discover or encourage new dramatists, nor, as a rule, are they capable of promoting their work by capable criticism and sensible advice. More speculators themselves, they are looking for ready-made successes, which are the easiest and safest "goods" to exploit. In these circumstances there is very little aid held forth to young writers who, irrespective of their talents, must grope unless they receive practical help.

The chief weakness in the American theatre to-day is a lack of suitable dramatic material. The public is showing unmistakable signs of wearying of certain forms of imported drama that have stood the speculators in good stead hitherto, and the result is that, apart from occasional sensational dramatic exploits that lend no dignity to the drama and do not assist its real progress, there is little accomplished by the commercial magnates of the theatre.

They are killing the goose that lays the golden egg in more ways than one, but perhaps the demise of that delightful bird will be followed by the destruction of the sordid bonds that shackle American dramatic development to-day.

A writer in the *Tribune* furnishes some amusing remarks on notable books that thus far have been overlooked by the dramatist. He says that "while there are few specialists in business who are less open to instruction and advice than the theatrical managers, it is nevertheless a fact that judged by their own standards they have missed several extremely good tricks of late."

The size of the edition of a book apparently being the only criterion as to its suitability for transfer to the stage, this writer calls attention to the fact that there are many celebrated books with enormous circulations that have for some reason or other escaped the attention of the managers.

He first mentions "Webster's International Dictionary of the American Language," and truly says that few publications have had a greater circulation or sale; it is in every library, and everybody would be interested in seeing what a dramatist would do with it. At any rate, he would have no excuse for slipped diction. He calls attention also to the dramatic situations contained in "The Congressional Record," and the "Encyclopedia Britannica," which he thinks would prove prolific of material.

The *Tribune* writer recommends these and other works of a similar nature as the equal in every respect of most of the books from which plays are made nowadays.

With reference to Assemblyman Ahern's proposed bill to create a State censorship of

the drama, the *World* truly says that public opinion is the established censor of the American stage, and it is the decent drama that pays in the final reckoning.

They are of such recent date that every one remembers the series of salacious farces from the French produced in this city by the "Napoleon of the Theatre" and their fate at the hands of the public, not only in this community, but elsewhere throughout the Union.

The great body of the public has shown that it can be relied upon to regulate the morals of the theatre. Should that power of regulation cease to be exercised it would then be time enough for the law to stretch out its arm and provide a remedy.

Compliments are being paid to the Theatrical Trust in various quarters.

The *Philadelphia North American* says: "Where the managers of Philadelphia theatres do not foist upon the community second-class plays, they get second-class companies, and for good measure in the latter cases couple with the consignment stereotyped old stories."

The *Indianapolis News* says: "Since the advancement and rise to strength of the Theatrical Trust there have not been wanting examples of attempts to coerce prominent journals into the prostitution of their dramatic columns so the public might the more readily be deceived. . . . Fortunately, although the American press may be charged with being weak at times, its honesty has never been impugned, and such a barefaced attempt at coercion as that of the Theatrical Trust was bound to fail so long as editors and proprietors of newspapers desire to preserve their self-respect."

J. T. Grier, the dramatic critic, lecturing in London, said: "American playgoers are exceedingly appreciative, highly intelligent and well informed, and they encourage good plays; but the Trust system tends to demoralize the stage, to prevent good plays being presented, and has a destructive effect upon dramatic criticism."

The *Spokane, Wash., Review* says: "The Syndicate meant to produce its plays with no thought as to the expenses in the matter of cast, costume, scenery, settings, properties or other essentials that would make the production complete. These mean a large outlay, and evidently it was thought too great a risk to experiment with a new play by American authors when the pick could be had of London successes. Thus it was that anything not bearing the names of Pinero, Jones, Marshall, Chambers, Carton, or some other Briton stood little chance of acceptance with a concern that wanted only goods 'made in England.'"

The *Omaha Herald* says: "The Theatrical Trust is lowering the standard of art and making dominant the spirit of commercialism. The Trust wears no mask on the stage. It never 'makes-up.'"

The *Antioch, Ill., News* says: "There is a reason for so many attractions in one week, and it is because of the booking done by the Theatrical Syndicate. There is a commission in it and the combine is out for business. This season seems to be particularly marked by 'numerous bookings.' One manager who was here recently gave an instance. He said that in Pensacola, Fla., whose population is not the largest in the world, they had eight \$1.50 shows in succession, four of them Shakespearean productions, and after this 'busy season' the town did not have a booking for several weeks. Attractions are not placed with any discrimination and they suffer."

The *Nashville American* says: "Most of the booking for attractions is done through the Syndicate, and so completely is this system organized that there is a take-out going and coming. The manager of the theatre has to pay a percentage for securing the attraction, and the manager of the attraction has to pay a percentage to the booking agency for getting the contract. . . . Several letters have been received by the writer from press agents in New York and elsewhere, saying that their companies have had to close this season because they could not get a good New York opening, and without the impress of that upon its garments few attractions succeed nowadays. . . . Anything that lowers the dignity of art to the level of trade is a menace to society. The Theatrical Syndicate has lowered the stage until it has come to a commercial appreciation with managers, dramatists and players. There are more mediocre actors, classed as stars, managerially made, playing in tailor-made plays, now than was ever before known in the history of the American stage."

And these are but a few selections taken at random from a great number of comments on the various phases of the theatrical situation that are now being made by *The Mirror*'s contemporaries throughout the country.

EVERETT KING.

Founder of the Shakespeare Birthday Club—In Memoriam.

As some rich serenade dies out at night
Just as it wakes us, and we faint would hear;
As sculptor's clay to beauty growing near,
Through some mischance, is shattered in our sight;
So from our Hamlet passed the earthly light
Even as his voice and presence grew more dear,
And the dark curtain fell on his career;
That yet shall on some greater stage be bright.
Here in the classic stumps, he loved well,
To him in wassail drinking deep and long.
We lay our loving wreath of immortelle:
Actor and poet, soul of art and song.

Richard Lew Dawson.

CECIL SPOONER.

That Cecil Spooner, of whom an excellent portrait appears on the second page of *The Mirror* this week, was to prove them duplicitous the *Philadelphia Inquirer* in the city that she was a soubrette star on the road was demonstrated during the second week of her engagement at the Park Theatre, Brooklyn, last season, when she appeared in her critical character of May Percy in *That Girl from Texas*, a comedy written especially for her by G. T. Dancy, the author of *In Old Kentucky*. Although the reviews of her performances of this role by the out-of-town critics were of the most favorable kind, contrary to the general rule, she surpassed expectations and liberally took the Brooklyn press and public by storm.

This unusual success is not strange when it is known that those people who have had the best opportunities to judge of her work are almost a unit in declaring that not since the days of Lotta, Maggie Mitchell, Annie Pixley, and the other famous soubrette stars, of a generation ago, has there been an actress who possesses so many of the qualities necessary to the realization of the peculiar and difficult types of character that a genuine soubrette must enact. Miss Spooner has the rare faculty of turning her audiences from tears to laughter and vice versa without apparent effort, and her acting also has the finish and technique that denotes the true artist.

Besides her ability as an actress Miss Spooner is one of the most versatile and exquisite dancers on the stage, and by this additional accomplishment is enabled to illuminate certain parts in the manner that no other player not similarly gifted can do. She has earned equal praise for her work in many other roles as that accorded her May Percy, notably, as Lady Ursula, Mimi in *The Only Way*, Annie Pixley's old part in *The Deacon's Daughter*, Polly Eccles in *Cast*, and Fanchon in *Fanchon, the Cricket*.

Miss Spooner has recently received numerous excellent offers to again star by herself, but so long as she can present one play three times within a year at the Park Theatre and break the attendance record of that playhouse the final time, as she did last week when *That Girl from Texas* was given for the third time within ten months, there is little inducement for her to leave Brooklyn.

WALTER MOROSCO DEAD.

Walter Morosco, the well-known theatrical manager of the Pacific Coast, died of heart disease at his home at Fruitvale, Cal., on Dec. 26. In recent years, since the epoch of the old stock companies in San Francisco, there has been no more remarkable figure in the theatrical world of the West than was Walter Morosco. He was daring and generally successful in his enterprises, and his personality was unusual and attractive.

Mr. Morosco, whose family name was Bishop, was born at Guilford, Conn., fifty-five years ago. When a young man he joined a circus and became an expert acrobat and juggler. About fourteen years ago he and his son, Leslie Morosco, drifted to San Francisco with a small circus. They left the organization there, and for some months endured great hardships while casting about for another engagement. Mr. Morosco had noticed, in the cities that he had visited, the success of the cheap melodrama companies. He found that San Francisco was without such a company, and he decided to establish one there. He presented his scheme to a number of wealthy men, but without succeeding in interesting them. At length a bartender named Burns agreed to back him, and together they rented Union Hall on Howard Street, and launched their enterprise. They organized a stock company of the best material at hand, and put on the most lurid melodrama to be obtained. The result was success from the start.

At the expiration of their first five years' lease on the theatre, Morosco and Burns dissolved partnership. Burns opened the National Theatre and Morosco continued at the Howard Street house. Success remained loyal to Morosco. Season after season his company played to enormous business. He decided that he should have a larger and a better theatre, and, against the advice of friends, he took a lease on the Grand Opera House, the largest and most unwieldy theatre in the city. He entirely remodeled the interior, placed his name over the door, and, as if by magic, the house sprang at once into popularity. His success at the Howard Street theatre was repeated at the larger playhouse, and Morosco became wealthy, and famous. He managed the Grand Opera House with unvarying success up to a few months ago, when he disposed of his lease to a syndicate. He died a very rich man, and was highly respected in his community.

THE SISTERS HAWTHORNE.

The Sisters Hawthorne, Nellie and Lola, portraits of whom are printed upon the first page of this issue of *The Mirror*, began at the Fifth Avenue Theatre last week a circuit of the local Proctor vaudeville houses. They are singing *The Lily of Lagnac*, the dainty one-act operatic selection which they offered for the first time here at the late Koster and Bial's Music Hall and which was composed for them by Leslie Stuart, who wrote not only their own initial big success, "The Willow Pattern Plate," but also is responsible for the fetching melodies of that apparently never-to-die hit, *Floradora*, that will soon attain at the New York Theatre its five hundredth performance here. The Sisters Hawthorne have earned for several years, both here and abroad, as offering one of the prettiest and most artistic of all the acts in vaudeville, and their sweet voices, charming presence and capital acting have assured for them a ready welcome wherever and whenever they choose to appear. Their present engagement with Mr. Proctor will prove, no doubt, one of the most notable in their happy careers, and there may be no questioning the success of their work, for that is a foregone conclusion. Later they will probably favor the country with another of their tours, which is sure to duplicate the triumphs of its predecessor.

COSTUMES AT AUCTION AT P. W. L.

At the Professional Women's League yesterday afternoon there was an exhibition of stage gowns and other appearances of costuming that were sold at auction by Maude Banks and Isabella Evanson. The articles had been donated by various members of the League. They were attractively arranged on the pretty little stage of the League's clubhouse and made a brilliant showing. There were gowns, jewels, wigs and other things. Miss Banks and Miss Evanson proved efficient auctioneers and good prices were realized. The League has had always, in its wardrobe, an assortment of costumes. This is the first time they have been auctioned.

A delegation of League members attended last week the funeral of their deceased fellow-member, Jessie June Croley.

Next Monday the League will hold its January literary meeting, with Mary Ames Mapes in charge.

MARIE GEORGE CAPTURES CHICAGO.

Marie George has caught the Chicago press and public. The entire press has enthused over her performance in *The Strollers*, the Chicago *Evening News* saying: "Marie George is the bright, particular star of *The Strollers*. No soubrette was in her class and danced her way into local favor the last ten years past. Half her magnetism, grace and charm, Miss George is an extremely pretty girl, animated full of the fire of life, bubbling over with good humor, and with a smile that could dispel all melancholy. Miss George makes her rivals in musical plays mere very feeble competitors. Had she Miss Moore's voice she would be a star of the first magnitude: she is that now in the real meaning of the term. Miss George alone should make the success of *The Strollers*."

PERSONAL.



Photo by Elmer Chickering, Boston.

ATWELL.—Grace Atwell, an excellent portrait of whom heads this, has won success this season as Marguerite Bertrand, the leading woman's role in *A Secret Warrant*. Miss Atwell was featured in the play and her artistic performance elicited strong praise. She was said to share the honors with Willis Granger, the star. In previous seasons Miss Atwell had established a reputation as a competent and versatile leading woman during engagements with the Castle Square Stock company, Boston; the Girard Avenue Stock company, Philadelphia, and the Valentine Stock company, Columbus, O. She supported Joseph Haworth, playing leading classical roles, and also won favor in *The Girl I Left Behind Me*. Miss Atwell recently resigned from *A Secret Warrant* and returned to this city.

HAWTRY.—Charles Hawtry was robbed of a valuable silver match box on Christmas Eve.

FORREST.—Arthur Forrest has resigned from the Daniel Frohman Stock company. Eugene Ormonde succeeds him.

HOPPER.—Edna Wallace Hopper will retire from the cast of *Floradora* when it leaves the New York Theatre, Jan. 25.

IRWIN.—May Irwin sold last week the dwelling, No. 144 West Twenty-eighth Street, for a stated consideration of \$25,000.

FOX.—Della Fox is to return to the stage Jan. 10, when she will begin a starring tour in a comedy, entitled *Little Mademoiselle*.

TRACOTT.—Virginia Drew Tracott, who is this season playing leading heavy roles in support of Frederick Warde, has received recently very high praise from Western reviewers for her performances in the Shakespearean drama. She has also received many social honors in the cities of the Pacific Coast.

JANAUZCHEK.—Madame Janauzchek, who is at Saratoga, is reported to be slowly improving in health. Her eyes trouble her greatly.

RIGI.—Emily Rigi had her pocketbook stolen while riding in a Broadway car one night last week. In the pocketbook were \$30 and several articles of value to the owner.

BAILEY.—James A. Bailey has returned to this country and is arranging to launch a new circus on a novel basis.

THOMSON.—Denman Thompson, according to his established custom, distributed a large sum of money this Christmas to the poor and needy of the theatrical profession. His son was in town last week, quietly and without ostentation bestowing the gifts.

REED.—It has been announced that Florence Reed, daughter of the late Roland Reed, who is now playing Felicity Jones, in *The Widow Jones*, at the Bijou Theatre, will next season succeed May Irwin in her noted roles and make a starring tour of the country under Miss Irwin's direction.

HARTLEY.—Dr. Hartley, editor of *The Clipper*, is very ill at his home in this city with a complication of diseases.

THE SPECULATORS.

The ticket speculators made life miserable for patrons of the Criterion Theatre on Christmas night, when Mrs. Leslie Carter opened her engagement in *Da Barry*. In some strange way the speculators had secured tickets for many exorbitant seats, that they sold at prices that went as high as \$12 a ticket. Yet those citizens who stood in line at the Criterion box-office when the sale for Mrs. Carter opened were unable to get good seats. The statement has been made that only eighty orchestra tickets were put on sale for the opening night. The speculators have continued in evidence around the Criterion despite the big signs warning patrons against them.

The management of the Criterion had John R. Lang, a speculator, arrested on Dec. 24 for offering tickets for sale in front of the theatre. On Friday Lang was discharged in the New York City Court. The application of William H. Collier, a speculator, for an injunction restraining various theatre managers from interfering with his business, was argued before Justice Scott in the Supreme Court Dec. 24. Decision was reserved.

ENGAGEMENTS.

Carl Vernon, to be featured as leading man with the William Stock company, supporting Hilda Tucker. Arthur W. Magill, for Frank Keenan's *Hon. John Grimes*. Virginia Warren, with Frank Keenan. Frank Lander, Jeanette Connor, and Mamie Paine, for *A Convict's Daughter*. Adele Sell, for *When London Sleeps*.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending January 4.

METROPOLIS (Third Ave. and 142d St.), The Four Columns in The Governor's Room—
OLYMPIC (23rd Third Ave., nr. 130th St.), Rose Rydel's London Story—
HARLEM (125th St. and 125th St.), James E. Baskett in Don Quixote's Return—
HURTH AND SHAMON'S (201-211 West 125th St.), Vanderville—
PROCTOR'S (120th St., nr. Lexington Ave.), Vanderville, also A Bachelor's Honeymoon—Every afternoon and evening.

KROGH'S STAR (107th St., nr. Lexington Ave.), Inaugural named "The Star," Dec. 20—Superior.

CIRCLE MUSIC HALL (Broadway and 45th St.), Closed.

MAJESTIC (Eighth Ave. and 52d St.), Now building.

PROCTOR'S PALACE (68th St., bet. Lexington and Third Aves.), Vanderville, also The Last Word, every afternoon and evening.

CARNEGIE HALL (Seventh Ave. and 57th St.), Kubelik's Farewell Night—Tues., Dec. 31.

COLONIAL (1856 Broadway and 164-170 West 47th St.), Now building.

LONG ACRE SQUARE (Broadway and 45th St.), Now building.

NEW YORK (Broadway and 45th St.), "Man, Oct. 14—Furniture—\$75 plus 12½ Weeks—\$1 to \$5.

CRITERION (Broadway and 44th St.), "Wed., Dec. 26—Mrs. Leslie Carter in Du Barry—\$1 Weeks—\$1 to \$12 Times.

VICTORIA (Seventh Ave. and 48th St.), "Tues., Dec. 31—Miss Anna de la Vigne in *Madame de Blimini*—\$1.

REFUGEE (125-127 West 48th St.), "Tues., Nov. 13—Grace George in *Under Southern Skies*—\$1 Weeks—\$1 to \$12 Times.

AMERICAN (Seventh Ave., 48th to 49th Sts.), 2d Stage of Henry Grosvenor Stock—Music and Dance.

MURRAY HILL (Lexington Ave. and 45th St.), 6th Floor, Room of Henry V. Donnelly—\$1 Weeks.

BROADWAY (Broadway and 45th St.), "Man, Nov. 4—The Youngest Party and the House—\$1 Weeks—\$1 to \$12 Times.

MONUMENTAL HALL (112 West 46th St.), Fritz Kreisler and Schumann-Hausk Recital—Tues.

ART., Dec. 31.

THE WILDERNESS (125-127 Broadway), "Wed., Dec. 26—Miss Anna de la Vigne of Grand Opera—\$1.

THE HOUSE OF VIEUX (Broadway and 45th St.), Jeanne de la Vigne.

CARINO (Broadway and 20th St.), "Man, Oct. 14—Anne Held in *The Little Doctor*—\$1 Weeks—\$1 to \$12 Times.

KNIGHTSBRIDGE (Broadway and 20th St.), "Man, Nov. 11—Miss Anna in *Quality Street*—\$1 Weeks—\$1 to \$12 Times.

HERALD SQUARE (Broadway and 20th St.), "Man, Dec. 1—Miss Anna as *Madame de Blimini*—\$1 Weeks—\$1 to \$12 Times.

GARDEN (125th St., east of Sixth Ave.), "Man, Oct. 14—Charles Hartley in *A Message from Mars*—\$1 Weeks—\$1 to \$12 Times.

NAVEY (125-127 West 48th St.), "Tues., Dec. 14—Henry Noye in *Twenty of the Century*—\$1 Weeks—\$1 to \$12 Times.

MANHATTAN (125-127 Broadway), "Wed., Dec. 26—Miss Anna de la Vigne—\$1 Weeks—\$1 to \$12 Times.

THEATRE (125-127 Broadway), "Wed., Dec. 26—The Unconscious Mrs. Hartley—\$1 Weeks—\$1 to \$12 Times.

THIRTY-SECOND AVENUE (Third Ave. and 21st St.), Romeo's Cafe.

REPORT (125-127 Broadway), "Wed., Dec. 26—May Irwin in *Madame Jo Jo*—\$1 Weeks—\$1 to \$12 Times.

WALLACE'S (Broadway and 20th St.), "Man, Dec. 26—Miss Anna de la Vigne in *A Gentleman of France*—\$1 Weeks—\$1 to \$12 Times.

DALEY (Broadway and 20th St.), "Man, Sept. 18—Miss Anna de la Vigne in *The Manager*—\$1 Weeks—\$1 to \$12 Times.

WHITNEY AND FREDERICK (Broadway and 20th St.), "Man, Oct. 14—Miss Anna in *A Gentleman of France*—\$1 Weeks—\$1 to \$12 Times.

CONSTITUTION (Broadway and 20th St.), Closed Sat. Nov. 1.

PROCTOR'S WINTER AVENUE (Broadway and 20th St.), *Confidence*—\$1 Weeks—\$1 to \$12 Times.

GARDEN (125th St. and 125th St.), "Man, Dec. 2—Miss Anna de la Vigne as *Alce of Old Vienna*—\$1 Weeks—\$1 to \$12 Times.

MANHATTAN (125-127 Broadway), "Wed., Dec. 26—Miss Anna de la Vigne and Fourth Avenue—\$1 Weeks—\$1 to \$12 Times.

HERALD SQUARE (Broadway and 20th St.), "Man, Dec. 1—Miss Anna as *Madame de Blimini*—\$1 Weeks—\$1 to \$12 Times.

KNIGHTSBRIDGE (Broadway and 20th St.), "Man, Dec. 26—Miss Anna as *Madame de Blimini*—\$1 Weeks—\$1 to \$12 Times.

WALLACE'S (Broadway and 20th St.), "Man, Dec. 26—Miss Anna as *Madame de Blimini*—\$1 Weeks—\$1 to \$12 Times.

THEATRE (125-127 Broadway), "Wed., Dec. 26—Miss Anna as *Madame de Blimini*—\$1 Weeks—\$1 to \$12 Times.

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Dowling, is started as Honoria Broadhead, would have been glorious but for the fact that her voice was hoarse and lacked finish.

John A. Hamm gave a good illustration of a Western hero as Bill Hickman. Charles H. Keen was a satisfactory villain. Of the women, Anna Lucia, as Pompea Scudder, won the honor by a clear characterization of a shrewish and turbulent old woman. Ann Hathaway's portrayal of Honoria Broadhead was not very sympathetic, but was otherwise acceptable. Charles J. Dean, Andrew McLeod, and Dick Gardner also deserve mention.

An excellent musical specialty was introduced by Andrew McLeod, and won many encores. Stuart Johnson and Dick Gardner also contributed pleasing diversions of the same order. Several hours lost realism to the staging.

Next week, Across the Pacific.

Metropolis—At Cripple Creek.

At Cripple Creek, Hal Reid's interesting drama, had its trans-Harlem production at the Metropolis on Dec. 22. The plot tells how Bella Gordon has been enticed by Martin Mason to a low resort at Cripple Creek, from which she is rescued by Joe Mayfield and Ann Marbury, who also take under their care Maggie Mason and little Tatty, Mason's grandchild. Mason and his companion, Alvarez, know of a rich vein of gold in Mayfield's mine, which he has not discovered, and they use every means to induce him to sell. When he refuses Alvarez throws Tatty from a cliff, which gives opportunity for one of the strong climaxes of the play, as the child is caught in midair by Wakatah, an Indian friend of Mayfield's, who swings into the middle of the canon just in time to save her. After attempting to flood the mine Mason and Alvarez shoot Ann Marbury in trying to kill Mayfield. They are captured and lynched. Joe marries Bella, who discovers in Maggie a long-lost sister, and so the play ends.

Frederick Mayfield, as Joe, gave a forceful and effective picture of the rugged, honest miner, and Frank Rei and Collie Varney were sufficiently vivacious to delight the gallery. M. J. Jordan gained fresh honors by his dignified and characteristic work as Wakatah. The comedy interest was well cared for by Edward Mass as Ben White. Caruso Jordan made much of the role of Ann; Annie Buckley was a bright and dashing Maggie; Willie Francis a pretty and graceful Bella, and Little Beatrice as Tatty sang sweetly.

THE COHANS' SON.

The four Cohans in their successful production, *The Governor's Son*, drew a large and enthusiastic audience to the Metropolis last evening. The musical numbers and specialties were repeatedly encored. The dancing of George M. and Josephine Cohan scored the usual large hit.

While dancing in the first act, Josephine Cohan fell to the stage and was stunned, she was carried into the wings. At the close of the act she reappeared and bowed, and was greeted with hearty cheers. Miss Cohan quickly finished the performance through, evidently suffering from severe shock.

Hurray Hill—A Brass Monkey.

The Henry V. Donnelly Stock company at the Murray Hill Theatre revived Charles Hoyt's famous farce, *A Brass Monkey*, last evening before an audience that fairly packed the playhouse. The applause was frequent and genuine, and was entirely justified by the excellence of the performance.

Henry V. Donnelly himself played the role of Jonah in his usual droll and thoroughly delightful fashion. William Branwell was a capital Doolittle Work, Robert McWade, Jr., was more than satisfactory as Dodge Work, George Henry Trotter played Maddern Sian in splendid fashion, and the other male roles were in good hands. Alice Johnson looked pretty and acted well in the character of Ruth Grace, Laura Hope Crews was a delightful Baggage, and the other female roles were admirably played by Frances Starr, Mollie Kenna, Rosalie De Vaux, Eva Grau, and Agnes Marks. The stage-management was excellent.

Academy of Music—The Christian.

The second production by Liebler and Company, in this city, of Hall Caine's play, *The Christian*, was offered at the Academy of Music last night, and proved of sufficient interest, combined with the New York debut of Edward Morgan as a star, to pack the huge auditorium to the doors.

Mr. Morgan received a very cordial welcome upon his entrance in his original character of John Storn. This actor's almost aesthetic temperament, quiet, dignified and gentlemanly demeanor and abundance of reserve force, make him the ideal man to represent the conception formed by most people of the character. He has acted with more discretion than he did last night, and the result was that his performance was the same admirable one he gave when with Vito Allia.

Much interest was naturally attached to Edna Leslie's appearance as Glory Quayle, the role being by far the most difficult that she has undertaken since attaining young womanhood. Miss Leslie possesses a girlish grace and charm that enlisted her materially in her portrayal, but in the more exacting scenes, those requiring emotional power and experience, she failed to realize what her predecessor accomplished, and was somewhat disappointing.

Roger L. Davenport was the Horatio Draka, and although he cannot be said to have played the part as well as it has been played before, his work was in many respects excellent.

Georgia Dickens gave a delightful characterization of the warm-hearted old Scotch woman, Mrs. Callendar. Oscar Eagle played the difficult role of Brother Paul in a forceful manner that was highly commendable. Douglas Arthur offered a simple but very effective picture of Parsons Quayle. Edward Emery as Lord Robert Ure, Fanchon Campbell as Polly Love, and Frank Roberts as Archdeacon Wealthy, rendered these important roles with equal credit to themselves.

The scenery was new and excellent, the setting of the prologue, especially, being of exceptional picturesqueness. The music hall and clubroom scenes were much elaborated. Both the management and Oscar Eagle, who personally supervised the present production, deserve high praise.

New Star—Superba.

Manager William T. Kaugh opened his New Star Theatre, at 107th Street and Lexington Avenue, last evening, when he presented Hon-

oria's *Superba* before an audience that filled every seat and crowded the standing room of one of the biggest theatres in this country, for the New Star is all of that. It seats at least 3,100 persons, and the standing room is so neatly arranged that over as many hundreds more may be accommodated with a chance to see the play—a scarce thing in modern standing room. The new house is simply but beautifully decorated in the best of good taste, and it owns seats that almost any one can sit in without compression. In fact, the management has thought of the stout folk. There are a certain share of nice, wide seats that especially belong to patrons who can claim more than common beam.

The opening last night was distinguished by the presence of the height of uptown society and many prominent lawyers, physicians and other resident professional men were in attendance with their wives and daughters. Truly, Manager Kaugh seems fairly to have hit the keynotes of what is wanted by uptown home life, and there can be hardly any doubt of his success, provided he continues to do as he has in his opening bill—striking the happy medium between the high and low priced productions—choosing Hanion's *Superba*, which perhaps more than anything else now on the American stage combines drama and pantomime most delightfully.

In the cast the honors were carried off by Leonore Lockwood, Adra Almire, Violet V. Holmes, Helene Gilmore, Robert Hosaire, Carrie Behr, and Charles Sprague.

The lesser roles were capably cast, and the stage was unusually well managed. The scenery, as has been the rule with the Hanion Brothers' productions, was sumptuous and complete with amazing, glittering transformations. There can be small doubt that *Superba* will prove a fine Yuletide bill for the new Harlem house. The Penitent next week.

At Other Playhouses.

BROADWAY.—*The Sleeping Beauty* and the Beast is still the bill.

CASINO.—Large audiences continue to see Anna Held in *The Little Duchess*.

BIJOU.—May Irwin is in the second week of her engagement in *The Widow Jones*, and is drawing her usual large business.

DALY'S.—The *Messenger Boy* will be succeeded by Frocks and Frills on Jan. 1.

GARDEN.—Virginia Harriet presents Alice of Old Vincennes.

GARRICK.—Charles Hawtrey, in *A Message from Mara*, remains.

FOURTH STREET.—David Higgins and Georgia Waldron are doing well with *Up York State*.

GRAND OPERA HOUSE.—Kirke La Shelle's and Fred R. Hawlin's production of *Arizona*, that was seen at the Academy of Music recently, is this week's attraction, and opened to a very large audience last night.

HERALD SQUARE.—Richard Mansfield is drawing well in *Brasenose*.

KNICKERBOCKER.—Maud Adams, in *Quality Street*, will be followed by *The Tormentor* next Monday.

LYCEUM.—Annie Russell, in *The Girl and the Judge*, is the bill.

MANHATTAN.—Mrs. Fiske and company are in the fifth week of *The Unwelcome* Mrs. Hatch, which steadily pleases large audiences.

NEW YORK.—Florodora will continue until Jan. 25.

REPUBLIC.—Grace George is enjoying undivided favor in *Under Southern Skies*.

VICTORIA.—Otis Skinner will appear in *Francesca da Rimini* to-night (Tuesday).

AMERICAN.—The stock company revived *Romeo and Juliet* last night before a large audience. Further note of the performance will be made in *The Mirror* next week.

THE STOCK COMPANIES.

That no more attractive play has ever been presented by the Spooner Stock company at the Park Theatre, Brooklyn, than *That Girl from Texas*, and that Cecil Spooner's portrayal of May Percy is unquestionably her chief success was again amply proven last week, when the third revival of the comedy was made and standing room was at a premium. The enduring qualities of Miss Spooner's performance could not have been better shown than by the remarkable attendance, that would seem to indicate that her very original characterization of May Percy is destined to live for a long time as the best example of legitimate aesthetic acting given herabouts in recent years. Next to the star Robert Haven again won honors by his wholesome and thoroughly natural acting as Peter Bunker. W. L. West repeated his forceful and appealing portrayal of Shane McCrae. Augustus Phillips made the most of his very limited opportunities as Lord Kenwood. Helen Nixon returned to the cast after an absence of many months, on account of illness, and the welcome that she received testified to her popularity. She was excellent as before in the role of Elsie Fairleigh. Harold Kennedy caused many laughs by his clever work as Hans. Olive Grava, as Lady Kenwood, was as usual very satisfactory, as was Walter Wilson as Count de Chambra, and Edwin A. Curtis as Biram Carson. Beta Villiers gave much finish to the part of Mrs. Fairleigh, and Jessie McAllister and Ben F. Wilson in other roles were all that could be desired. The stage was notably well managed, and Cecil Spooner's dance in the second act was delightful. Claude Thaddeus' voice has not yet entirely recovered from his hoarseness, but his songs were not less well received on this account. New Year's week, Little Lord Fauntleroy.

Blaney's Brooklyn Stock company gave its initial performance at Blaney's Theatre (formerly the Novelty) on Monday evening, Dec. 23, and enjoyed one of the most successful openings that has attended any of the local stock companies. The bill was, *A Country Circus*, and the performance aroused the enthusiasm of large audiences throughout the week. In the cast were Macy Harlan, John Fenton, D. W. C. Jennings, Charles Stanley, S. J. Morey, Alfred Mayo, Ethel Milton, Adele La Grotta, and Emma Meppert. Many supers were also used in the production, and the scenery, by Robert Brunton, was a feature. This week, *Only a Shop Girl*.

The Columbia Theatre Stock company's Christmas bill was Bronson Howard's *Aristocracy*. This play showed the company to advantage, and drew largely. Frank E. Camp as Jefferson Stockton and Valerie Bergere as Diana Stockton, won the honors, although evenly good work was also contributed by the other members of the cast, that included Lillian Krombie, Arthur Berkley, James A. Blinn, Gertrude Berkley, Emma Dunn, Ann Willard, H. L. Gardner, John Daly Murphy, William Lytell, Frederick Hawley, W. H. Cavanagh, and Avon Royster. An unusually attractive half-day bill is offered this week in *Around the World in Eighty Days*, which is elaborately produced.

Corse Payton's Theatre company last week revived one of its last season's most popular offerings, Hoyt's *A Midnight Bell*, that drew an average of capacity audience. Corse Payton was capital, as he was last season as Deacon Tidd, and W. A. Mortimer divided the comedy honors with him as Martin Tripp, Kirk Brown, Sadie Radcliffe, Marguerite Fields, and George Hoyt also deserve favorable mention. Others in the cast were Charles Barringer, Barton Williams, Johnnie Hoey, Charles McCreary, Grace Ford, Marie Casmire, Maud Hunt, and Jeannette Miller. This week, *The Charity Ball*.

The Elite Stock company at the Gotham Theatre last week pleased its patrons, that turned

out in goodly numbers to see Edmund Day's adaptation of *The Battle of Life*, a sensational melodrama in five acts. In the cast were Ethel Falle, Jack Hutchinson, Joseph L. Tracy, Edmund Day, Harry Mac Donald, Walter Chester, George W. Marks, Albert Ladd, Louis Pett, Rose Watson, Alice Standard-Davenport, and Clara Austin. This week, *The Serfs of Russia*.

Percy Haswell, now a star at the head of her own company at Chase's Lyceum Theatre, Baltimore, has announced a competition for a new play, by an American author, that she will produce at her Baltimore theatre, paying a cash royalty the equivalent of the largest sum paid for the use of the highest priced royalty play produced by her this season, and will furthermore purchase outright the price play should it make the hit expected when produced. The author retains all his rights in the premises if his play is selected, and receives in addition a cash prize equal to the average royalty paid for the use of a play by Henry Arthur Jones, Clyde Fitch, or some other recognized and successful author. The only stipulation Miss Haswell makes is that in return for giving a production to the work of a new author she be granted first option to purchase the play for her own use in the future. Miss Haswell requires that the play shall be original, by an American author, and that it be received in Baltimore before Feb. 15, 1902. All other things being equal, a play for a woman star will be preferred. The decision will be made by a committee of three Baltimore dramatic critics, in conjunction with Miss Haswell's business-manager, Will A. Page. All plays intended for this competition should be addressed to Mr. Page, Chase's Lyceum Theatre, Baltimore, Md. No dramatizations of books, no foreign adaptations, and no translations will be considered, and no play can be accepted unless it was written by an American.

Frank G. Campbell has engaged for the Circuit Stock company, playing a two weeks' circuit of Pennsylvania and West Virginia towns, Virginia Johnson, Helen King Russell, Lillian Thomas, Julia Hurley, Bessie Sheldon, Jeannette De Ver, William Richards, J. L. Fuller, Stuart Braddock, Raymond Lovett, Ernest Croighton, William Reed, Leighton Vance, and Frank G. Campbell. The company will open at Vandergrift, Pa., Dec. 25.

Mona Carrington has become a member of the Hopkins Stock company, Chicago.

Will A. Whitecar has joined the Baker Stock company, in Halifax, N. S.

Edward Mackay was engaged by Albert Weis to play Romeo in the Columbia Theatre's (Brooklyn) production of *Romeo and Juliet* week of Jan. 6, but as Stage-Manager Lytell had previously assigned the part, Mr. Mackay agreed to play Mercutio.

T. B. M. CLUB NEEDS MONEY.

At a dinner given last week by the Theatrical Business Men's Club to its president, Joseph Brooks, announcement was made of a plan for placing the finances of the club on a sound basis, by paying off the existing indebtedness. There have been whispers that the financial difficulties in which the club finds itself at present are the result of unwise management. It is understood also that a change, recently made in the active management of the club, is hoped to bring about a more practical and judicious handling of the club's funds.

It may be stated as a fact, however, that the Theatrical Business Men's Club, which was launched with a flourish of trumpets not many months ago, is now heavily in debt. The reason assigned for the indebtedness is that the cost of altering the building at 161 West Forty-first Street into a club house was greater than the resources of the club were equal to. In the time intervening since the club's opening this indebtedness has not been paid, but by the present plan it is hoped the club will be freed from financial embarrassment.

The plan provides for the issuing of sixty-five year bonds of a par value of \$100 each, bearing interest at four per cent, payable semi-annually. Forty of the bonds were subscribed for at the dinner, and the remainder are expected to be taken quickly.

The Theatrical Business Men's Club, according to a prevalent impression, bears a strong resemblance to the Democratic Club. Just as all Tammany men are expected to join the Democratic Club or be "quarreled" with the "Chief," so all theatrical business men who have dealings with the Theatrical Syndicate are expected to join the Theatrical Business Men's Club, or run the risk of receiving the cold shoulder from the Theatrical Syndicate. To carry the analogy further, just as the Democratic Club is the court of Richard Croker, so the Theatrical Business Men's Club, it is said, is the court of one of the chiefs of the Theatrical Syndicate. This chief, according to report, has his special table and chair, and even his special brand of wine, which, needless to say, is the most expensive on the wine card, and heavily "featured," though the chief is almost the sole purchaser of the brand. The chief, it is said, is waited upon by his minions, and is the object of whispered and admiring comments from the lesser lights of the club. But, it would seem, even the patronage of the chief and the other theatrical business men has not been sufficient to keep the club on a paying basis.

A BIT OF GREEN PAPER.

It was the night before Christmas. Bundled-up crowds thronged the streets. The spirit of Yuletide cheer made lips smile and hearts beat light. But in a tiny flat on a dark side street the spirit of Yuletide cheer was noticeable by its absence. In one of the rooms of the flat sat four dejected men. Their names needn't be told here. Enough to say that they were actors, just arrived in town from a stranded company. Railway fares from the Far West had consumed nearly all their surplus cash. In fact, between the four, when they reached New York, there had been only about enough to pay some advance rent for the tiny flat. What was left had gone for meals, and here they were, on Christmas Eve, without a cent, and no prospects. It so happened that none of the four had any friends in town from whom he cared to ask a loan. The manager of their company was supposed to be somewhere along the Rialto, but diligent efforts had failed to locate him.

And it was Christmas Eve, and no money, and no prospects. There wasn't even anything pawnable. True, one of the four had a watch, and that afternoon he had sold it to a pawnshop with it, pocketing for ten dollars. The pawnbroker examined the timepiece critically.

"Young man," he asked, "where did you get this watch?"

"It was a present," answered the applicant.

"I've had it ten years and value it highly."

"How much do you want?"

"Ten dollars."

"Well," remarked the pawnbroker dryly, "I wouldn't give you twenty-five cents for it."

And it was Christmas Eve, and no money, and gloomily discussed possible ways and means of securing a Christmas dinner. Not one plan seemed practical, except that of going to Madison Square Garden and getting one from the Salvation Army. Just then the front door bell rang and a whistle sounded. Down stairs a postman, loaded with packages, had a registered letter for one of the four. It was a letter from home and within—within was a crisp bit of green paper, on which a large X was heavily featured.

The Salvation Army didn't have to find the four actors, dejected no longer. The bit of green paper saved the day. It bought a Christmas turkey and some mince pie and a lot of other things, and there was still a little change left. In all New York no Christmas feast was merrier than that of the four stranded actors in the tiny flat on the dark side street. And this is a true story.

DEATH OF CHARLES E. POWER.



Photo by Morrison, Chicago.

Charles E. Power, since 1895 business-manager for Mrs. Fiske, died unexpectedly at St. Mary's Hospital, Brooklyn, last Friday morning, of apoplexy, aged about forty-two years.

Mr. Power was prostrated last Spring by the sudden death of a sister, to whom he was greatly attached, and her loss preyed upon his mind so that for a time he suffered from melancholia. Apparently he recovered his spirits in a measure during the Summer, and in the Autumn he resumed his duties to all appearances in good health. He was stricken with illness about five weeks ago and went to St. Mary's Hospital, where he was supposed to be improving when he died. He expired immediately after a hearty breakfast.

Mr. Power had been long associated with the theatrical affairs, and his various business connections were always for unusually long terms, a fact which suggested his value to those with whom he was associated. Before becoming business-manager for Mrs. Fiske Mr. Power had filled like positions with Lawrence Barrett, Robson and Crane, Madame Modjeska, and Brooks and Deckam. He had a comprehensive knowledge of the detail of his business, and a wide acquaintance with managers, newspaper men and prominent persons outside of the theatre.

The funeral took place on Sunday at two o'clock at St. Paul's Church, Court Street, Brooklyn, and was attended by a number of Mr. Power's many friends. His only surviving near relative, his niece, was the chief mourner. The interment was in the family plot at Cypress Hills.

VAUDEVILLE.

VAUDEVILLE.

EDWARD CLARK

The OLD YEAR being played OUT. I am playing the NEW YEAR IN, at Hyde and Behman's, Brooklyn, N. Y.

CHICOT, bring your hammer and nails along.

Wait me upon your arrival, my dear Gaston, and I will do my prettiest for you. Very well, my dear Alphonse.

Don't forget to bring your glasses, otherwise you won't be able to see me at all.

Spent a Merry Xmas at the Gaiety Theatre, Brooklyn, and there were no complaints. Everybody was satisfied. On at 3:30 and 8:40.

A Happy New Year!

TOM LEWIS and SAM J. RYAN

KEITH'S, BOSTON. Last Week. Tom Lewis and Sam J. Ryan in the 2nd sketch. The Two Actors, created more laughter in 20 minutes than has ever been heard in this house.—*Boston Herald*, Dec. 17, 1901.

This Week. KEITH'S THEATRE, PROVIDENCE, R. I.

ARTIE

THE GEORGIA COON SHOUTER.

HALL

Moore's Temple Theatre, Detroit, Mich.

Merry Xmas to all,
Including a friend in 'Frisco.

CLARICE YANCE

"The Southern Singer."

KEOUGH and BALLARD

"This team is one of the best seen at Hyde and Behman's."—*Brooklyn Eagle*.

REILLY AND WOOD SHOW. En route.

JAMES P.

IDA

Dolan and Lenharr

HYDE'S COMEDIANS, on route.

EDDIE GIRARD and JESSIE GARDNER

Now touring Orpheum Circuit. Booked solid until May, 1902.

Will M. Cressy and Blanche Dayne

Presenting in Vaudeville Mr. Cressy's Idyl of New Hampshire,

A VILLAGE LAWYER.

TIME ALL FILLED

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

DOLLIE In Vaudeville. HARRY

MESTAYER

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BERT HOWARD and LEONA BLAND

A Feature with Lafayette Show.

JOSEPHINE GASSMAN

Josephine Gassman and her playmates, Bill and Eddie, were the most attractive of the evening. They were the opening song with much dramatic effect, and the second was a song of the "old time" variety of singing children to tell the story of the effect on the home when the children appeared, and when they had finished, Eddie carried a white chicken, and the children were productive of much laughter.

World's Entertainers Co., Palace Theatre, Sydney, N. S. W., Australia.

LONDON "MUSIC HALL."

The Great English Vaudeville Paper-Weekly.

402 BROADWAY, N. Y.

VAUDEVILLE.

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Mr. and Mrs. Alfred Kelcy

Keith Circuit, return dates.
Chicago and Orpheum Circuit.

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HAWTHORNE

PRESENTING Whitney Warner Pub. Co.'s Great
A Special Music by the author
of *Macbeth*.
CREDIBLE TELLERS.
Comincing Dec. 22, Proctor Circuit for 7 weeks, then Cincinnati, Cleveland, Rochester, Detroit, Buffalo, Toronto, Chicago and Orpheum Circuit.

ED. GRAY

Which means a mimic and comedian. Somewhat different. The lady with the pug dog

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JIMMIE BARRY

Proctor's 58th Street this week.

"A fellow of infinite jest."—*N. Y. World*.**JAMES J. MORTON**

Still working for Mr. Proctor—making the folks in front laugh. Mr. Proctor says:

"MORTON, YOU ARE CERTAINLY CRAZY."

Sticks and stones may break my bones, but names will never hurt me.

Received letter forwarded to Grand Forks. Don't daily with the U. S. Government. They have a system.

4 Musical Colbys

(COLBY FAMILY)

A Feature with Hyde's Comedians (2d Season)

EXQUISITE HARMONY AND DAINTY COMEDY.

Gayety Theatre,
Brooklyn, N. Y.
this week.Bijou Theatre,
Jersey City, N. J.
week Jan. 6.Waldman's Theatre,
Newark, N. J.
week Jan. 12.**"JESS" DANDY**

A SO-CALLED JOKE

HORROR: Then you won't have to ask an agent.

"JESS" DANDY,
Trenton, N. J. City.

Booked up until June, 1902.

HAPPY FANNY FIELDS

Concludes successful starring tour of Great Britain, Jan. 18, 1902.

WINTER GARTEN, BERLIN, GERMANY.

Month of February, as the feature.

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FRED NIBLO "THE AMERICAN HUMORIST."

No, thanks, I'm going to spend a Merry Christmas
with my family.

MR. AND MRS. GENE HUGHES

The American Invasion, is it? Well, if it produces performers half so glib, artful, pleasant and clever as Mr. and Mrs. Gene Hughes, who are this week at the Empire Theatre, then all I can say is we can't have the Americanism of the British Music Hall a moment too soon. This clever couple are a treat to witness; moreover, they can act so that I am not wrong in saying that no sketch more complete and enjoyable has been seen lately.—*Woman's Weekly*, Boston, Jan. 12, 1902.

Address 223 Leicester Square, London, W. C.

AMERICA. THE INTERNATIONAL FAVORITE,
BERT COOTE

THE INIMITABLE COMEDIAN. Booked solid in America until February 1, 1902.

Opening, London, Eng., Feb. 26, 1902.

European Agents, R. WARNER AND COMPANY, London, England.

Proctor's 5th Avenue, New York, this week.

CLAUDE THARDO

Stage, Nov. 26.—Claude Thardo was also seen in his black face act and as he always has something new he remains a favorite.—*Standard-Union*, Nov. 26.—Miss Cecilia Spooner, Mr. Kennedy, H. K. Spooner and Claude Thardo rendered some between-the-acts specialties which were so highly appreciated that the performers were called back again and again and applauded vociferously.

China, Nov. 26.—Claude Thardo, the side-wheeler, also received many recalls and he was reluctantly taken off stage Week as a Stock Singer.

Park Theatre, Brooklyn, N. Y.

LOUIS SIMON, GRACE GARDNER and CO.

In Will H. Clegg's Rolling Laugh Producer,

THE NEW COACHMAN.

LAUGH. LAUGH. LAUGH.

Little Elsie Janis

THE AMERICAN LOFTUS.

"A delicious little minnie named Elsie shared honors with Eugene Cossins in the applause."—*Chicago American*,
Andrew Empire Vaudeville Co.

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HIGH CLASS VAUDEVILLE.

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FISHER, KATHERINE	218 W. 23rd St.
GRAY, THADDEUS	218 W. 23rd St.
HADLEY, HELAINE	218 W. 23rd St.
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HUNT, MARIE	218 W. 23rd St.
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MCGRATH, CHAS. A.	218 W. 23rd St.
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MONTGOMERY, CHAS. H.	218 W. 23rd St.
PITT, ADDISON	218 W. 23rd St.
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PORTER, CAMILLE	218 W. 23rd St.
RIVERS, GERTRUDE	218 W. 23rd St.
ROLLESTON, FRANK	218 W. 23rd St.
ROUSE, FANNIE DENHAM	218 W. 23rd St.
RYLEY, J. H.	218 W. 23rd St.
STOKES, HENRY	218 W. 23rd St.
SCHELL, HATTIE E.	218 W. 23rd St.
STOYLE, CARRIE LEE	218 W. 23rd St.
STRYKER, G. A.	218 W. 23rd St.
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In the Season's Laughing Success,

HAPPY KOOOLIGAN.

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Soubrette Feature.

The Irish Pawnbrokers



Edward Mackay

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ROMEO in ROMEO AND JULIET.

COLUMBIA THEATRE, Brooklyn.

Week of Jan. 6.

AMELIA GARDNER

LEADING WOMAN.

MRS. DANE'S DEFENSE.

Address Actors' Society.

JOHN J. FARRELL

Leading Man.

Forepaugh's Theatre,

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VALERIE BERGERE

Leading Woman.

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DeWitt Clinton

LEADING MAN. Hopkins' New Stock Co., Memphis, Tenn.

BUTTERFLY.—In *Butterfly* the bulk of the work falls upon Mr. Clinton, but he has proven himself fully equal to the occasion and gives a magnificent interpretation of the leading role.—*Evening Star*, Nov. 16, 1902.In the production of *Butterfly* last night DeWitt Clinton achieved a distinct hit.—*Commercial Appeal*, Nov. 16, 1902.

"FAITH" in "NEW ENGLAND FOLKS."

GRAYCE SCOTT

Address MRS. FERNANDEZ.

WILLIAM FRIEND

Leading Captain in "Stage in a Stage" Ind. 21, 218 W. 23rd St.

BERTHA CREIGHTON

Leading Woman.—3d Season—Derby and Sheeler Stock Co.

A CONTENTED WOMAN.—Miss Bertha Creighton as Grace Holmes was pleasant, vivacious and delightful. A few weeks ago Miss Creighton "created" the emotional role of Diana Wayne and has surprised her many admirers by her delicious rendition of a coon song and cake walk.—*Philadelphian*, Nov. 21.

Girard Ave. Theatre,

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Severin De Deyn

Leading Man (Featured) Morrison Stock Co., Boston, Mass.

MY PARDNER.—As Joe Saunders, the principal character of the piece, Mr. DeDeyn was at his best. He wove in such sentiment and feeling as to touch the hearts of all, and during his parting scene with Mary Brandon that vast audience wept as one person. He received three well deserved curtain calls.—*Boston Journal*.

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The PRICE STRONG PLAY OF GREAT HEART INTEREST.
A STRONG COMPANY.
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Presenting only the best production. Original Show in advertising, bring money to the box-office.
TICKETS, \$1.00, \$1.25, \$1.50, \$1.75, \$2.00, \$2.25, \$2.50, \$2.75, \$3.00, \$3.25, \$3.50, \$3.75, \$4.00, \$4.25, \$4.50, \$4.75, \$5.00, \$5.25, \$5.50, \$5.75, \$6.00, \$6.25, \$6.50, \$6.75, \$7.00, \$7.25, \$7.50, \$7.75, \$8.00, \$8.25, \$8.50, \$8.75, \$9.00, \$9.25, \$9.50, \$9.75, \$10.00, \$10.25, \$10.50, \$10.75, \$11.00, \$11.25, \$11.50, \$11.75, \$12.00, \$12.25, \$12.50, \$12.75, \$13.00, \$13.25, \$13.50, \$13.75, \$14.00, \$14.25, \$14.50, \$14.75, \$15.00, \$15.25, \$15.50, \$15.75, \$16.00, \$16.25, \$16.50, \$16.75, \$17.00, \$17.25, \$17.50, \$17.75, \$18.00, \$18.25, \$18.50, \$18.75, \$19.00, \$19.25, \$19.50, \$19.75, \$20.00, \$20.25, \$20.50, \$20.75, \$21.00, \$21.25, \$21.50, \$21.75, \$22.00, \$22.25, \$22.50, \$22.75, \$23.00, \$23.25, \$23.50, \$23.75, \$24.00, \$24.25, \$24.50, \$24.75, \$25.00, \$25.25, \$25.50, \$25.75, \$26.00, \$26.25, \$26.50, \$26.75, \$27.00, \$27.25, \$27.50, \$27.75, \$28.00, \$28.25, \$28.50, \$28.75, \$29.00, \$29.25, 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